

Vol. XXXIII. No. 1

APRIL, 1904

Price. 25 Cents



The Inland Printer

Henry Lindenmeyr & Sons

DE LUXE COVERS

*A New Line of
six rich colors.*

The latest addition to our stock, comprising the best and largest assortment of paper of every description.

PROMPT SHIPMENTS.

Paper Warehouses

32 to 36 Bleecker Street
20 Beekman Street
New York

BEST VALUE PAPER

OLD VERMONT BOND

has that appearance of richness, elegance and solidity attained only in the highest grade papers, but costs considerable less.

WHITE AND BLUE.

Regular and Cloth Finish. Envelopes
to Match.

UNION CARD & CO.
27 Beekman Street, New York

C. B. PRESCOTT, Treas.
T. HENRY SPENCER, Asst. Treas.

Valley Paper Co.

Manufacturers of
Chemically Pure
PHOTOGRAPHIC PAPER
For Platinum Printing, Bromide Printing,
Solar Printing.
Holyoke, Mass., U. S. A.

- "Valley Paper Co. No. 1 Bond 1904"
No. 1 Bond Regular List
- "Commercial Bond 1904"
One-half Regular List
- "Valley Library Linen"
For High-grade Papeteries
- "Valley Paper Co. Linen Ledger 1904"
A Strictly No. 1 Ledger
- "Commercial Linen Ledger" } Lead all the
- "Our Ledger" } No. 2 Ledgers
- "French Linen," wove and laid
Cream Laid Linen and White Wove Bond
The Foremost of No. 1 Linens
- "Old English Linen and Bond"
Standard for Fine Commercial Work
- "Congress Linen and Bond"
The best low-priced Linen and Bond made
- "Old Valley Mills 1904" Extra-superfine
- "Valley Paper Co. Superfine"
As good as the best
- "Valley Forge" Flats Extra-fine quality

THESE PAPERS ARE UNSURPASSED FOR QUALITY AND
UNIFORMITY. SAMPLES CHEERFULLY FURNISHED.

Holyoke, Mass., U. S. A.

Selling Agents for Chicago:
WROE & BIGELOW, 1106-7 Monadnock Bldg.

SEND FOR OUR NEW BOOK OF
Samples of Specialties in

COVER PAPERS

Sea Wave, Centurion and Repoussé

Made in three styles, in twenty-four colors, in 21 x 33,
60 and 80 lb. These papers are made only by ourselves
and show very attractive two-color effects, making them
unique for Advertising Announcements, Booklet Covers,
Fancy Stationery and similar uses : : : : : :

OUR OTHER SPECIALTIES ARE

VELLUM and SATIN TINTS
In fifteen colors, 21 x 33, 60 and 80 lb.

ONION SKIN BOND
In Folio, Royal and Double Cap

HALF-TONE WRITING
In 17 x 22, 19 x 24 and 17 x 28

Keith Paper Co.

TURNERS FALLS - MASSACHUSETTS



And after dreams of horror comes again
 The welcome morn with its rays of peace
 ★ ★ ★ ★ ★ ★ ★ ★ —Bryant
 As far as the East is from the West
 So far are Butler Brands the Best
 —Vox Populi

J. W. Butler Paper Co.
 Chicago

The Simplex

One-Man Type Setter



"SCRATCH GRAVEL"

Pay-roll makes you "scratch gravel" Saturdays, does it?

Well, it is your own fault, when the SIMPLEX would help you out.

By doing more work on a smaller pay-roll.

And our terms make it easy to get this help.

Hundreds of publishers have used the SIMPLEX to escape the drudgery and expense of hand composition.

Let us tell you how easily you can do it.

THE UNITYPE COMPANY

148-156 Sands Street, BROOKLYN

410 Sansome Street, SAN FRANCISCO

200 Monroe Street, CHICAGO

... of ... in an
memorable, and the want of any memo-
rial at Oxford.

SPECIAL PRICES ON OLD HAMPSHIRE BOND

[SPECIAL UNCENSORED DISPATCH TO THE INLAND
PRINTER.]

SOUTH HADLEY FALLS, April 1, 1904.—
There aren't any *special* prices on Old
Hampshire Bond, either paper or envel-
opes. List prices rule absolutely.

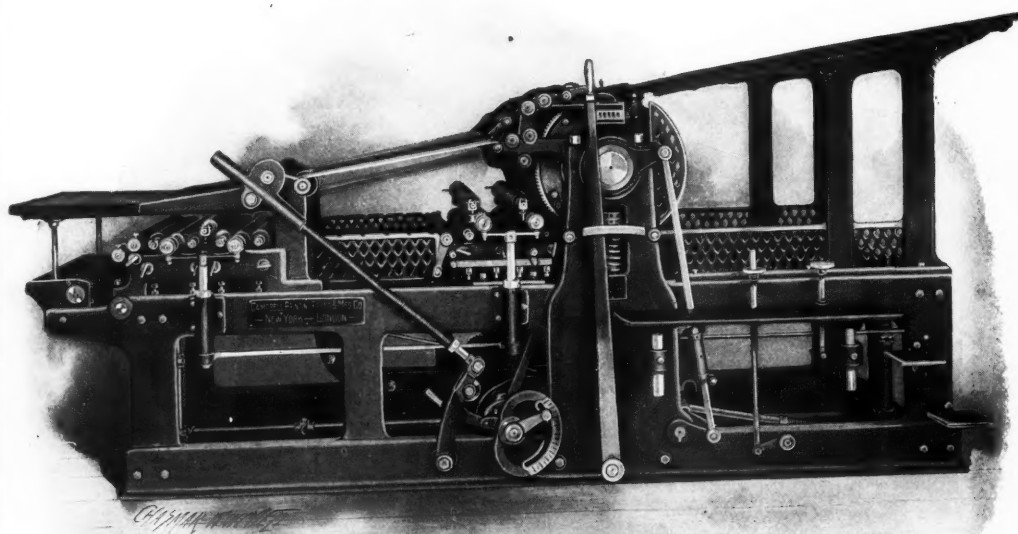
FIFTEENTH CENTURY PRINT

Oxford is said to be the
birthplace of the printing press.

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The Century



The Century earns
more than any
other press

The Century

The Century

AND THIS IS WHY

It can be run at the highest rate of speed and yet produce the highest quality of output.

It thoroughly digests and super-digests the ink before it reaches the ink-plate, and so insures the most perfect color with the least expenditure of ink.

It "makes ready" easily and quickly, and when once "made ready" *stays* "made ready."

It combines structural rigidity with impressional delicacy, and its run has never to be stopped in order to make readjustments.

Finally, it has been designed from the standpoint of the most advanced Twentieth Century mechanical science, and attains perfection by means of a number of original and ingenious mechanical devices, which are patented and peculiar to itself.

THE CAMPBELL COMPANY

HENRY A. WISE WOOD, PRESIDENT

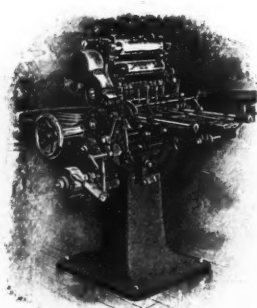
1 MADISON AVENUE
NEW YORK



334 DEARBORN STREET
CHICAGO

189 FLEET STREET, LONDON, E. C.

The Century



The Story of



5,000 per Hour

IN 1896 we commenced business in the building shown in the upper right-hand corner of this advertisement—a part of the house in which the late President Wm. McKinley was born. It was factory, warehouse and office in one, and our whole force, officers and employees, is shown in the illustration. The Little Wonder Press shown in the upper left-hand corner was our sole manufacture.

We started in to feed separate pieces of stock, and to guarantee 5,000 per hour. We guaranteed no more, not because we could not print faster, but because that was all the printer of that day would believe. If we had told him all our press would do at first he would have thought we were lying.

Our little improvised factory has grown to a strictly modern plant, with twenty-five thousand square feet of floor space. Our force has increased to about two hundred, in all departments. We now make thirty-two different sizes and styles of presses. We hear that our name is favorably known to printers all over the world.

**5,000 PER HOUR
GOOD WORK
ALWAYS AUTOMATIC**

Always feeding separate sheets or pieces of stock, never continuous roll or web.

ALWAYS GUARANTEED

These are the main factors in this growth.

We have developed by helping printers to make money.

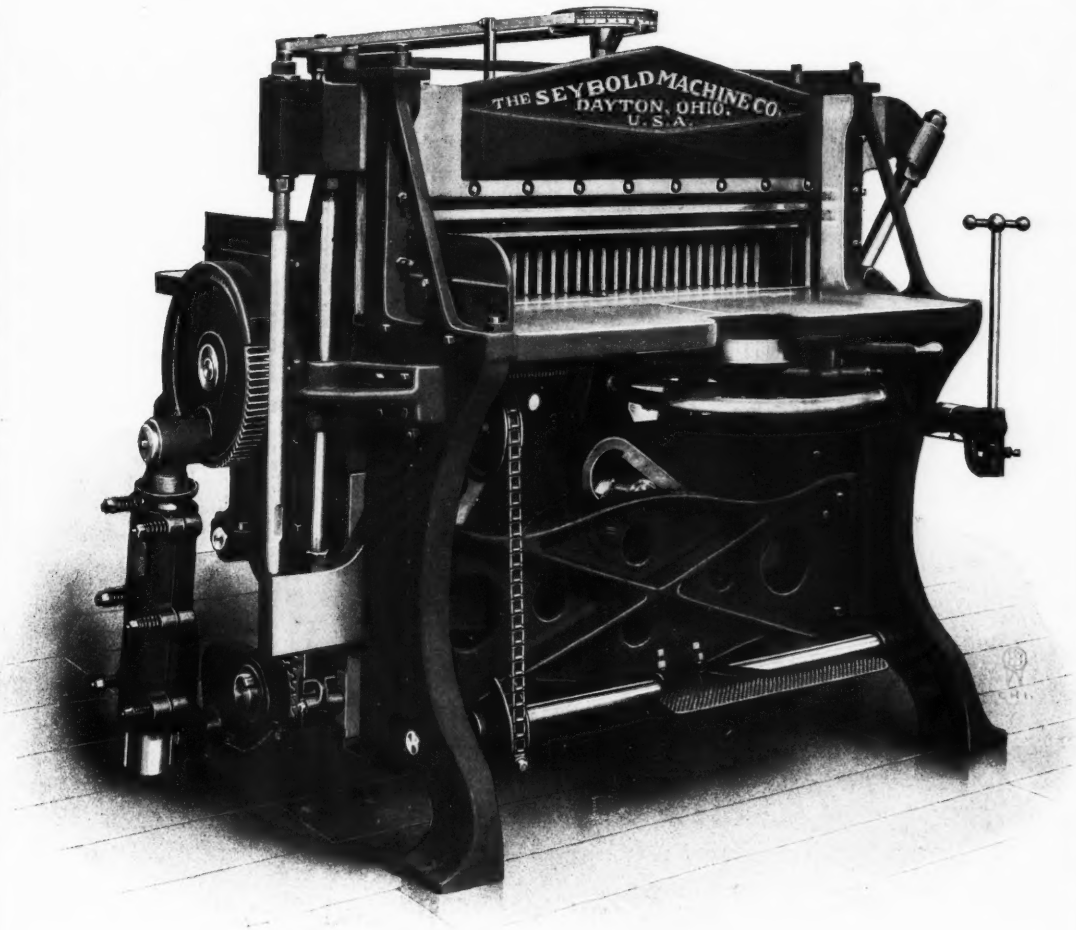
IF YOU ARE INTERESTED, ADDRESS

THE HARRIS AUTOMATIC PRESS CO.

CHICAGO—OLD COLONY BUILDING NILES, OHIO NEW YORK—26 CORTLANDT STREET

For machines in countries other than the United States and Canada,
address the Anglo-American Inventions Syndicate, Ltd., 19 Cursitor Street, Chancery Lane, London, E. C., England.

The Seybold Improved Holyoke Cutter



AUTOMATIC AND TREADLE CLAMP

The Only Cutter Built with an INDEPENDENT AUTOMATIC CLAMP.
Cuts as accurately as a Hand Clamp.

Our latest efforts will no doubt be appreciated by many users of cutting machines, who have long felt the necessity of a fast *Automatic Clamping Paper Cutter* which would be both practical and reliable for the finest and most accurate work, and at the same time have sufficient weight and strength to withstand the strain of modern demands.

THE IMPROVED HOLYOKE WILL EASILY FULFIL EVERY REQUIREMENT.
Built in sizes 34, 38, 44, 48, 54, 64, 74 and 84 inches.

THE SEYBOLD MACHINE CO.

Main Office and Factory . . . DAYTON, OHIO, U.S.A.

NEW YORK

CHICAGO

BERLIN

LONDON

Manufacturers of high-grade Machines for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, etc.

Southern Agents—J. H. SCHROETER & BRO., ATLANTA, GA.

THE J. L. MORRISON CO., TORONTO, CAN.

THE AULT & WIBORG CO.

Makers of Letterpress, Steelplate,
Copperplate and Lithographic

Inks

Dry Colors, Varnishes, Oils and Dryers.
Importers of Lithographic Stones,
Supplies and Bronzes.

CINCINNATI, NEW YORK, CHICAGO
ST. LOUIS, TORONTO, LONDON

THE MONOTYPE

What One Monotype can do



THE specimens of MONOTYPED work by The F. A. Bassette Company of Springfield, Massachusetts, are interesting as showing the scope of work which may be safely undertaken by the possessor of a single MONOTYPE. There is almost no class of composition this most versatile machine will not do better than it could be done by hand.

¶ The benefits given by the MONOTYPE are not confined to a saving in first cost of composition, though in this respect it leads all other mechanical compositors. It also saves a great deal in expense of press make-ready; it largely reduces an office's outlay for foundry type; it gives new type equaling the best foundry product, for which reason work printed from the type it casts and sets is always of the first quality and commands the very highest prices.

WOOD & NATHAN CO

Sole Selling Agents: 1 Madison Av. New York

HADWEN SWAIN MFG. CO.
Representative for Pacific Coast
SAN FRANCISCO, CAL.

W. P. GUNTHER, JR.
Chicago Representative
334 DEARBORN ST., CHICAGO, ILL.

Alfred Edgar Burton



IR ISAAC NEWTON, IT IS SAID, WAS SO MUCH MORE MASTER OF SCIENCE THAN COMMON SENSE THAT HE MADE A BIG HOLE IN THE WALL FOR HIS CAT TO GO THROUGH, AND A LITTLE ONE for the kitten. Whatever the truth of this story may be, it is certain that a scientific bent of mind too often crowds out the complementary characteristic—the ability to manage the commonplace problems of life. When a man knows by experience the trials and troubles of a young engineer, and also possesses the tact, patience, and personal ability to handle every-day affairs, he is fitted to be dean of a large technical school; and that is why Alfred Edgar Burton was, in 1902, made the first dean of the Massachusetts Institute of Technology.

Dean Burton was born in Portland, Maine, in 1857. His father was a wholesale flour merchant, and afterwards treasurer of the Maine Savings Bank in Portland. On the father's side the family were English and settled in Virginia in Colonial times. His great-grandfather, who was a farmer, fought in the Revolution, and at the close of the war came to Gorham, Maine. On the mother's side, the earliest ancestor in this country was a French Huguenot refugee, who settled at North Yarmouth, Maine. He was killed by the Indians. During Burton's boyhood the family lived on Munjoy Hill in Portland. After a short session at a private school, he attended the North Grammar School, and then the Portland High School. He graduated from the High School class of 1874, and entered Bowdoin College the same year, taking the examinations for the engineering department, which had been established in 1871, under the direction of George L. Vose, afterwards Hayward Professor of Topographical and Civil Engineering at the Institute. The engineering department at Bowdoin continued in existence for ten years, and during that time there have been some twenty-five or thirty graduates. Perhaps the best known

Name and Society	Course Year	Home Address
Stevenson, Henry J.	II 2 S	41 Princeton St., East Boston, Mass.
Stevenson, Lucy Marion	VIII 4	45 Princeton St., Lowell, Mass.
Stewart, Donald Argyle <i>A F</i>	I	213 Elm St., Kalamazoo, Mich.
Stickney, William, A.B.	XIII 3 S	26 West Eighth St., New York, N. Y.
Stiles, Harry Allard	III 4 S	52 Summit Ave., Allston, Mass.
Stoddard, Ava Marcella	IX 4	4 Thwing St., Roxbury, Mass.
Stoddard, Edna Dwinel	IV 4	4 Thwing St., Roxbury, Mass.
Stoddard, Robert Kilburn	I	North Hanover, Mass.
Stone, Ida	II 2 S	Potsdam, N. Y.
Stratton, George Eben	I 4 S	25 Pemberton Square, Boston, Mass.
Streeter, Harold Warner	I	29 Quincy St., North Adams, Mass.
Stresau, Richard	VI 3	Hohenzollernplatz 48, Frankfort, Ger
Strickland, Sidney Talbot <i>A F</i>	IV 2	Sumner Pond, Brookline, Mass.
Strong, Homer David	V 4	30 Walnut St., Winsted, Conn.
Sullivan, Patrick Joseph	V 2	155 Saratoga St., Lawrence, Mass.
Sumner, Warren Ellis	X 4	42 Allen St., Brockton, Mass.
Sutherland, Clarence Hale <i>Θ X</i>	I	29 Cumberland St., Brunswick, Me.
Sutton, David B.S.	I 3	Richmond, Ind.
Swanson, Grace Marie	VII 2 S	946 Broadway, Lowell, Mass.
Sweet, Arthur Jeremiah, A.B. <i>Φ Γ Δ</i>	VI 3 S	(Box 217) Utica, N. Y.
Sweetser, Albert Edson	II 2	192 Dartmouth St., Boston, Mass.
Sweetser, Harold Ricketson	V 2	11 Akron St., Roxbury, Mass.
Sweetser, Philip Starr	VI 3	77 Griffin Ave., Newton Highlands, Mass.
Swenson, Omer Stephen <i>A Δ Φ</i>	IV 3 S	340 North State St., West Concord, N. H.
Sweet, George Wright	II 4	1851 Mass. Ave., North Cambridge, Mass.
Sykes, Roy Ainsworth	I	26 Cherry St., North Adams, Mass.
Talbot, Arthur Wilbur	I	3 Nottingham St., Dorchester, Mass.
Tarr, Forace Austin	I	79 Thorndike St., East Cambridge, Mass.
Tarbett, Ralph Edwin	I 2	5 Washington St., Stoneham, Mass.
Taylor, Allyn Chandler	I	15 Allyn Place, Lawrence, Mass.
Taylor, DeWitt McClure	I	310 East Ninth Ave., Homestead, Pa.
Taylor, Floyd Thomas	VI 4	120 East 34th St., New York, N. Y.
Taylor, Robert E. Lee, B.A. <i>Δ Ψ</i>	IV 3 S	182 York St., Norfolk, Va.
Taylor, Winfred Albert <i>Φ Γ Δ</i>	I 2 S	15 Allyn Place, Lawrence, Mass.
Tebbetts, James Hargraves	II 2	Somersworth, N. H.
Ternan, Terence Breifi	III 2 S	Bedford, N. S.
Terrell, Herbert Arthur	I	14 Lowell Ave., Newtonville, Mass.
Terry, Killey Eldridge, Jr.	I	413 County St., New Bedford, Mass.
Thayer, Ralph Carpenter	I	10 Hamilton St., Dorchester, Mass.
Thayer, Sophie Gifford	VII 3 S	Braintree, Mass.
Thomas, Arthur Scott <i>Δ T Δ</i>	I	23 South Walber St., Lowell, Mass.
Thomas, George Carlyle	III 2	777 Tremont St., Boston, Mass.
Thomas, Walter Grant	I	28 Newton St., Wollaston, Mass.
Thompson, Bertram Austin	I	Abington, Mass.
Thompson, Edward Cutter <i>Θ X</i>	II 4 S	New Gloucester, Me.
Thompson, Hermah Ellis	II 3	298 Pawtucket St., Lowell, Mass.
Thompson, Leigh Adair	VI 2	Manchester, N. H.
Thorpe, Lambert	V 2	512 Prospect Place, Cincinnati, Ohio
Thurber, Frederick Butler <i>Ψ Γ</i>	I	229 Waterman St., Providence, R. I.
Thurlow, Oscar Gowen	I 3	15 Oak St., Newburyport, Mass.
Thwing, LeRoy Livingston	II 4	Somersworth, N. H.
Tillson, Percy Ethan	I	51 Barton St., Providence, R. I.
Todd, William Newman	VI 3	71 Middle St., Newburyport, Mass.
Tolman, Richard Chace	X 4 S	84 Highland St., West Newton, Mass.
Tomlinson, Everett Franklin	I	17 Beethoven St., Boston, Mass.
Tompkins, Maurice Crawford <i>Δ Γ</i>	I 3	99 Decatur St., Brooklyn, N. Y.
Topper, William, A.B.	IV 3	159 East 97th St., New York, N. Y.
Tower, Gilbert Sanders	XIII 3	Cohasset, Mass.
Towne, Lillian May	VII 3 S	89 Surrey St., Brighton, Mass.

THE CAREFUL PRINTING OF ILLUSTRATED BOOKS & MACHINERY CATALOGS GIVEN OUR PARTICULAR ATTENTION IN DETAIL. WE MAKE A SPECIAL FEATURE OF WORK REQUIRING ORIGINALITY IN ARRANGEMENT & SKILL IN EXECUTION

THE GERMONA BUILDING : HILLMAN STREET

THE F. A. BASSETTE COMPANY

PRINTING: BINDING: PHOTO-ENGRAVING: DESIGNING
SPRINGFIELD : : : MASSACHUSETTS

Feb. 29, 1904

Messrs. Wood & Nathan Co.,

No. 1 Madison Avenue,

New York.

Gentlemen:

We have now been operating our Monotype machine for more than a year, during the whole of which period it has given us most satisfactory service.

We beg to enclose herewith two samples of its work, chosen almost at random from our daily output. We think that you will agree with us that it would be difficult to find better examples of high-grade composition.

As to the tabular specimen we are convinced that it could have been produced by no machine except the Monotype.

We may add that the saving in expense of "making ready" owing to the provision of new type for each job, and the elimination of a great share of the outlay for foundry type unavoidable previous to the installation of the Monotype, are matters of no little importance.

Yours very truly,

The F. A. Bassette Co.

AS MADE AND COMPOSED ON THE MONOTYPE

6 to 12 Point

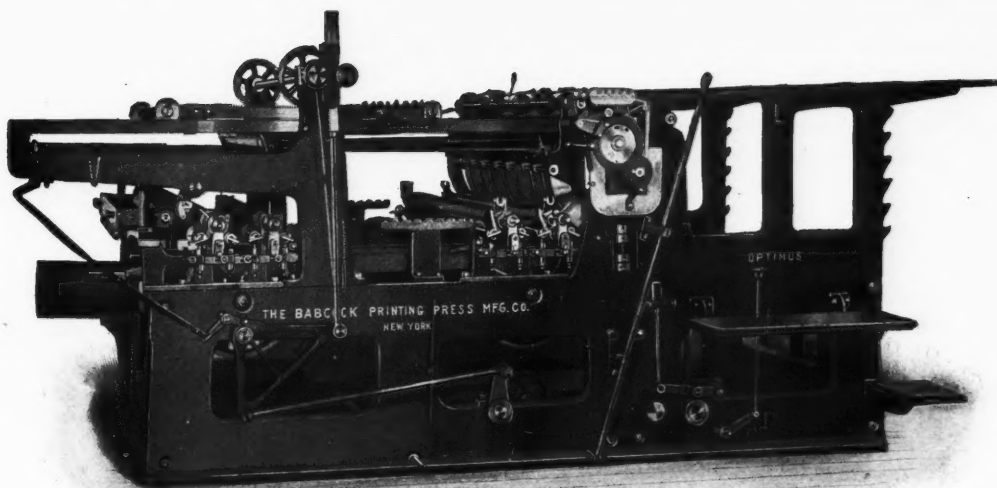
ABCDEFGHIJKLMN OPQR STUVWXY ABCDEFGHIJKLM



14 to 36 Point

AS MADE FOR THE CASE ON THE MONOTYPE

ABCDEFGHIJKLMN OPQ



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
 New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
 Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Texas Printers Supply Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, San Francisco.

THE OPTIMUS

Competitors cannot tell you the merits of the Optimus; ask our customers or ourselves.

Not long ago the salesman for another press insisted, with heat, that the delivery of the Optimus offered a no longer exposure of the printed sheet to the drying influence of the air than the fly on his press, which covered each sheet at once with the next impression. And this to one who had owned Optimus presses for years!

Each sheet printed on an Optimus press is exposed to the air through the space of three impressions. The action of the delivery is like this: The first sheet printed passes to the rear of the delivery; with the next movement it is carried to the front of delivery, and with the next the second sheet takes its place at the rear. There are now two sheets on the delivery, one in front of the other. At the next movements the front sheet is deposited upon the table, the second sheet moves to the front, the third comes on the rear. Three impressions have been made, and we have one sheet exposed upon the table and two exposed upon the delivery, all lying flat, printed side up, without contact one with the other. The next impression covers the one on the table, which has been exposed through three impressions. After the third, every impression, of course, deposits upon the table a sheet which has been and will be exposed as its predecessors. It falls naturally and lightly by its own weight and is accurately jogged. Even when covered by succeeding sheet it is done so delicately that a stratum of air remains for some time to still further the drying process. If the paper be light and of fair size, a dozen sheets or more may hold air between them. From cylinder to table nothing comes in contact with the printed surface, nor can the sheet be broken or marred in any way.

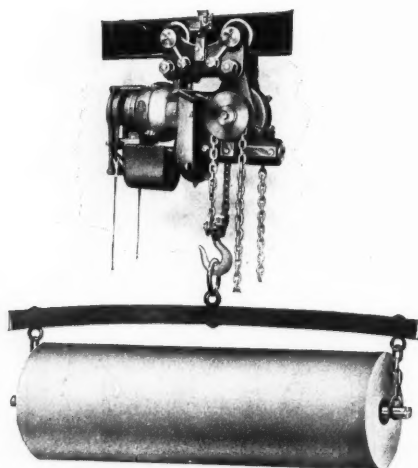
Vastly different is the action of the old-style fly, with its blow at the beginning, its pound and kick at the finish. It is, surely, "the detrimental fly," antiquated and inadequate.

The Optimus sheet delivery is the only one fit for the most artistic work, and best for all. It is always ready. No time is squandered in adjusting it for any job. It delivers tissue at over 2000 an hour, and French folio, 36x48, at the usual speed of the press. It minimizes danger of offset, and saves slip-sheeting on much work necessarily slip-sheeted on others.

SET IN BARNHART BROS. & SPINDLER'S FRENCH TITLE AND CASLON OLD ROMAN

THE
NEW YORK TIMES

HAS ORDERED EIGHT OF THESE HOISTS



Where **TIME IS MONEY** is it
profitable to handle
ROLLS OF PAPER,

on newspaper presses with primitive hand chain blocks operated by
high-priced labor when the

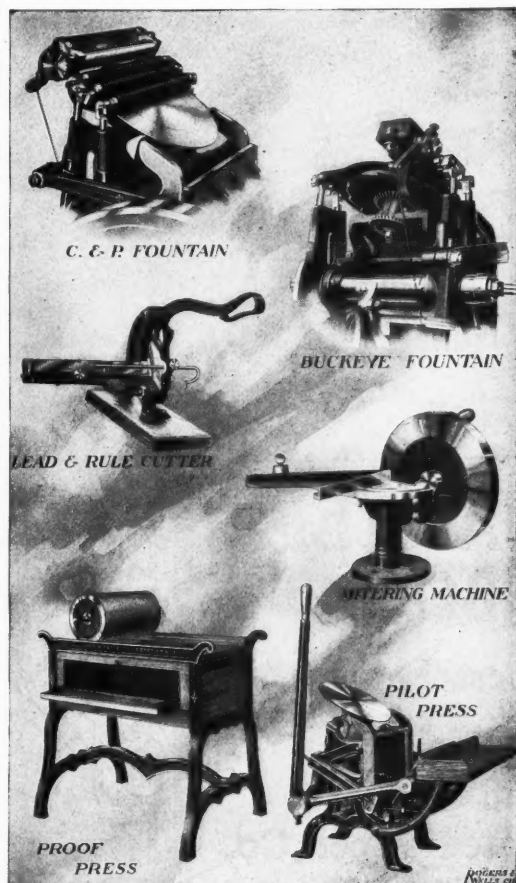
SPRAGUE ELECTRIC COMPANY
BUILDS
HIGH-SPEED ELECTRIC HOISTS

which will do the work in quarter time at a minimum cost for labor and power?
Write for Bulletin No. 2134.

SPRAGUE
ELECTRIC COMPANY

General Offices: 527-531 West Thirty-fourth Street, NEW YORK.

"If a man can write a better book, preach a better sermon, or make a better mousetrap than his neighbor, though he build his house in the woods, the world will make a beaten path to his door."—EMERSON.



These products are just as good and just as popular as our celebrated Gordon Presses of which there are now over 20,000 in satisfactory use. ¶ How much "better than his neighbor's" are Chandler & Price's products can be learned from the printing public.

THE CHANDLER & PRICE CO.
CLEVELAND, OHIO, U.S.A.

Manufacturers of High-grade Printing Machinery

**GAINING DAILY
BECAUSE WE MAKE
CUTS THAT SATISFY
OUR CUSTOMERS.**



**BEST WORK - LOWEST PRICES
DEEP ETCHED, BRIGHT CUTS
OUR SPECIALTY.**



No. 1. ENAMELED BOOK

Whitest, Highest Finish
and the Best Printer

ESPECIALLY ADAPTED FOR FINE CATALOGS
AND WHERE BEST RESULTS ARE DESIRED

The Champion Coated Paper Co.
HAMILTON, OHIO



GOES

**Calendar 1905 Pads
Stock Certificates
Bond Blanks
Diploma Blanks**

We are the *originators* of these specialties for printers' use.

Our **Calendar Pads** are *Lithographed* (not printed), which insures uniformity of color and margin.

We have 38 styles and sizes. Samples for 1905 now ready.

Our line of blanks is recognized as the largest and most complete on the market.

100 styles Stock Certificates

47 " Bond Blanks

10 " Diplomas

4 " Check Blanks

Samples and prices on application.

Lithographers, whose facilities are limited, will find it to their advantage to have us execute their large orders for color and commercial work.

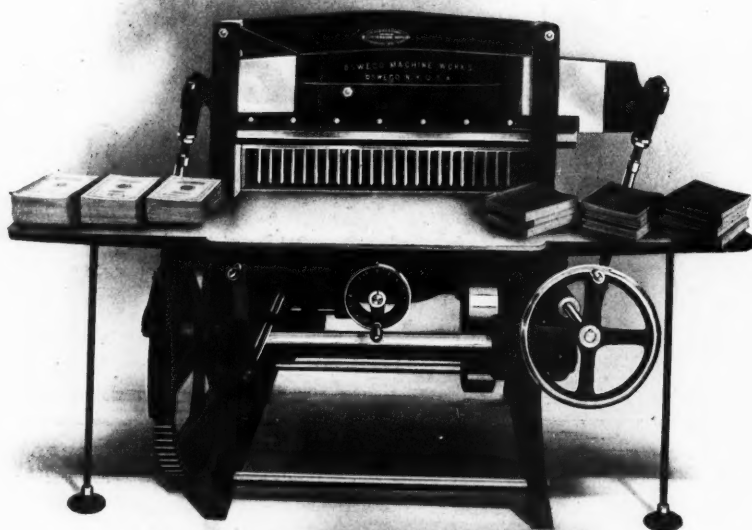
We run *eighteen* lithograph presses, sizes 17 x 22 to 44 x 64 inches (your imprint on your orders).

Trade work is one of our specialties.

GOES LITHOGRAPHING COMPANY

Sixty-First and Clark Streets

CHICAGO



FRONT SIDE EXTENSIONS FOR TABLES FOR "BROWN & CARVER"
AND "OSWEGO" CUTTING MACHINES.

THESE extensions are convenient for handling work before and after cut. They are furnished complete, attached, with supports, on any of our power cutting machines, sizes 34-inch and larger. The bolt holes by which they are attached to the table are the same as used for the front side-gauge bolts, and are jigged, so these extensions can be attached after machine is shipped, if necessary, without a machinist.

If your dealer does not carry "Oswego" Small Power and Lever Cutters in stock, write us

OSWEGO MACHINE WORKS

OSWEGO, NEW YORK

Makers of Machines to cut with

Bench Cutters

Lever Cutters

Small Power Cutters

Automatic Clamp Cutters

Hand Clamp Cutters

Combination Cutters

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Van Allens & Boughton, . . . 17-23 Rose Street, New York
Southern Printers Supply Co., 304 10th St., N.W., Washington, D.C.
Thos. E. Kennedy & Co., . . . 337 Main Street, Cincinnati
American Type Founders Co., 405 Sansome Street, San Francisco

American Type Founders Co., . . . 255 St. Clair Street, Cleveland
Toronto Type Foundry Co., Ltd., 70-72 York Street, Toronto, Ont.
American Type Founders Co., 606-614 Sansom Street, Philadelphia
J. M. Ives, 301 Fisher Building, Chicago

PEERLESS CARBON BLACK

Every ink maker that tries it continues to use it:—

Every ink made with it prints perfectly with a black brilliant impression.

Read these letters from representative ink makers.

Look at the printing in this paper,—the ink used was made with it.

Every ink maker should use it for litho and half tone inks.

Sufficient for trial sent free.

Samples, prices, etc. can be obtained from:—

New York, March 3, 1898.

We supply the Black Ink used by the "Inland Printer" for their letterpress and half-tone work, and this Ink is made with your Peerless Black, experience having taught us that no other Black will give so good a result in fine letterpress and half-tone inks.

We have purchased Peerless Black for many years, and that we continue to use it is a proof that we consider it a Black of exceptional merit.

Yours very truly,

JAENECKE BROS & FR. SCHNEEMAN.

London, January 29, 1897.

We have used your PEERLESS CARBON BLACK for the last thirteen years for making the fine Black Ink we supply to the "British Printer" and with which that Journal prints its fine Letterpress and Process work.

We think we were the first in England to use your Black, and we consider that we, in a sense "discovered" it. We have much pleasure in adding that it has always been very reliable and continues to give us the greatest satisfaction. We are, dear sirs,

Yours faithfully,

MANDER BROS.

Philadelphia, August 9, 1902.

Referring to yours of the 6th, we find the Peerless Black fully maintaining the superior quality that has characterized it over other Carbon Blacks.

Yours very truly,

CHAS. ENEU JOHNSON & CO.



Made by THE PEERLESS CARBON BLACK CO., Pittsburg, Pa.

Sole Agents: **BINNEY & SMITH CO.**

NEW YORK

LONDON

PARIS

HAMBURG

81-83 FULTON ST. 63 FARRINGDON ST. 15 RUE ELZÉVIR. 55-57 NEUERWALL.


CALENDARS

FOR

1905

BY THE

NEW PAYNE PROCESS

HE great novelty in the Calendar line for 1905 is the New Payne Process Calendar. This Calendar marks the most radical departure from regular lines we have ever known. Nothing could be more novel, unique and attractive. We have been fortunate in securing the sole agency for these Calendars for the United States, and all orders, except for the sample line, must be sent through us. A part of the sample line is now ready, and may be procured at once. The balance will be mailed as fast as completed. A charge of \$1.00, without rebate, was to have been made for these samples, but we have been able to make such arrangements with the manufacturers that you can procure the entire sample line free of charge. Write The Payne Process Co., South Haven, Mich., for particulars concerning the samples.

J. W. BUTLER PAPER CO.
212-218 MONROE STREET, CHICAGO, ILL.



THE KEYSTONE TYPE FOUNDRY

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April 1, 1904

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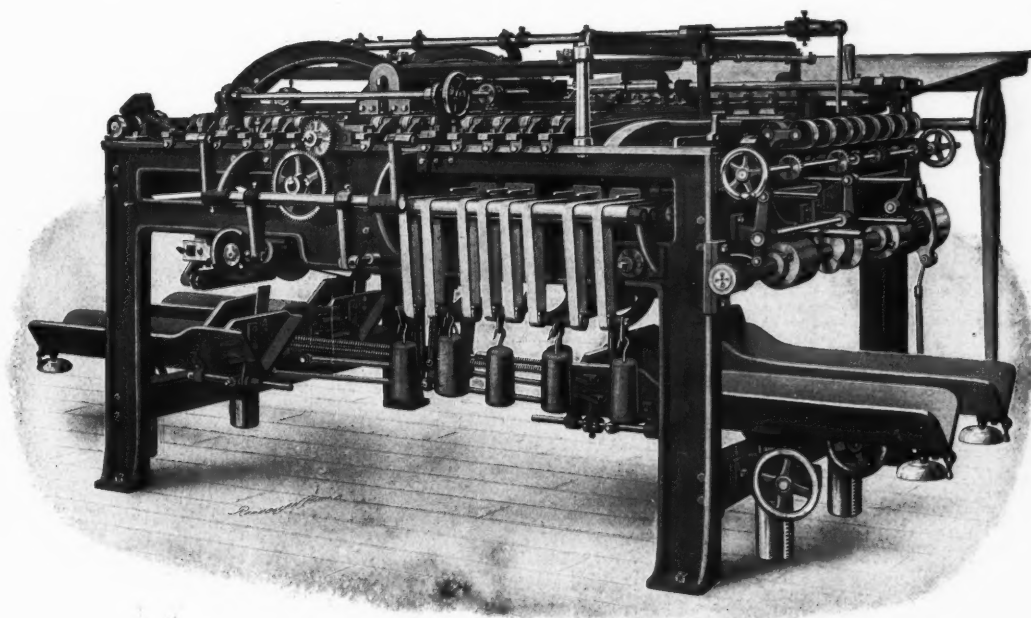
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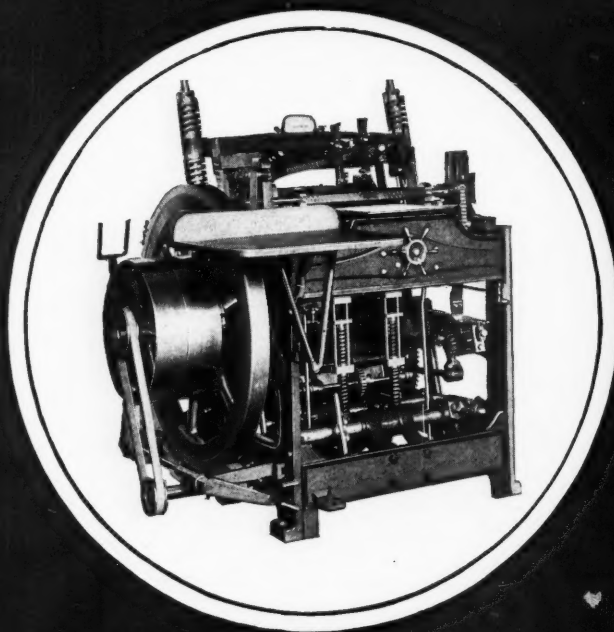
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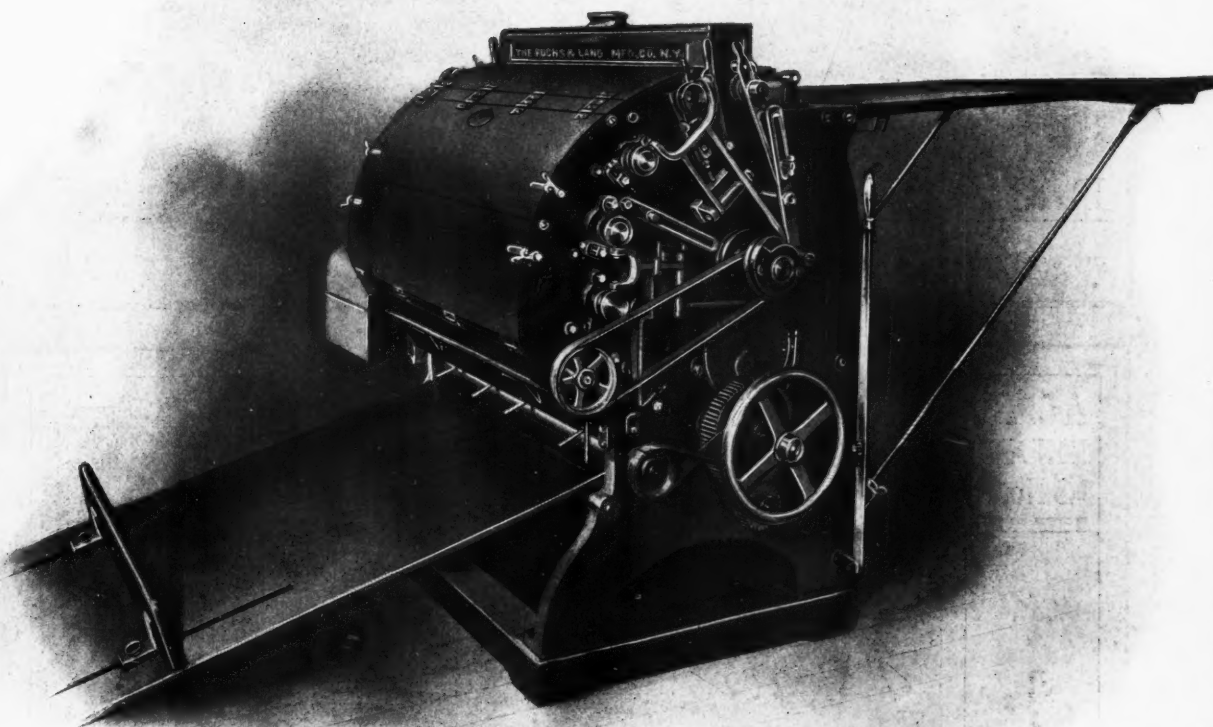
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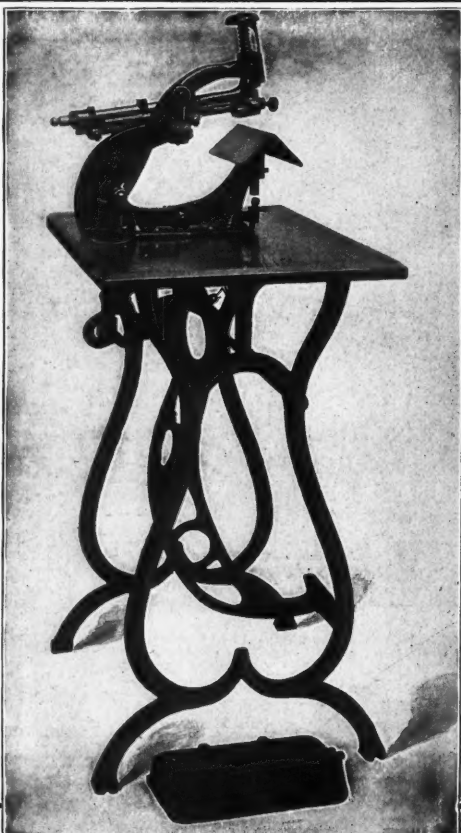
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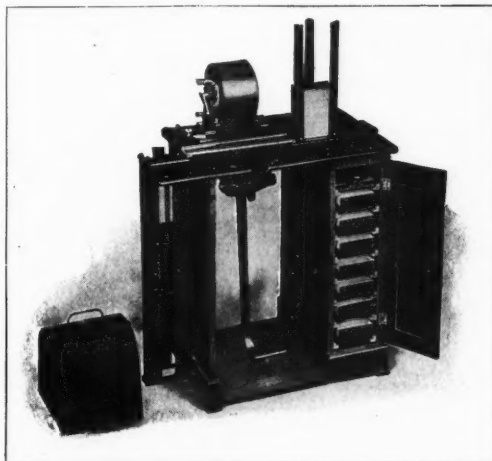
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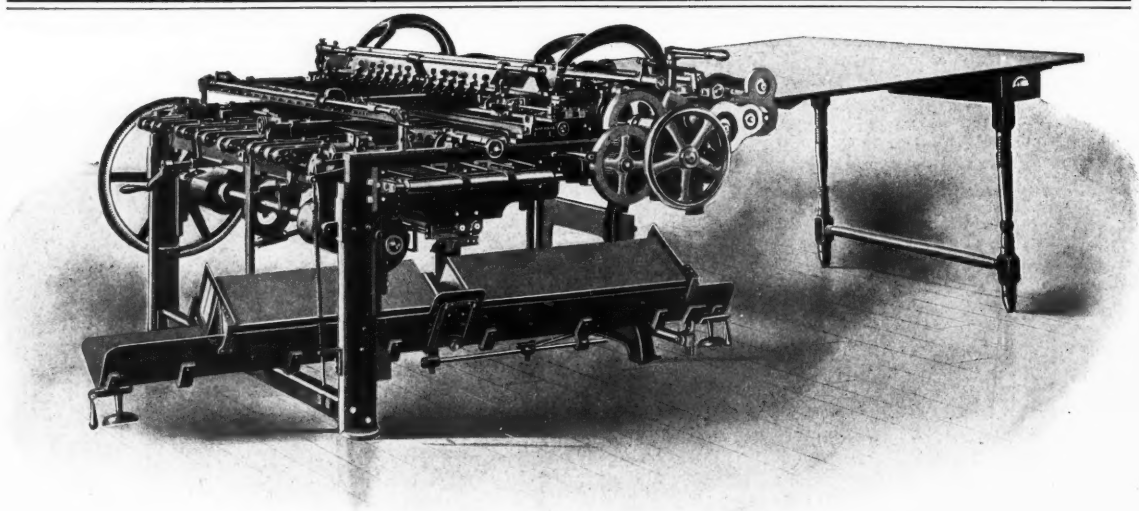
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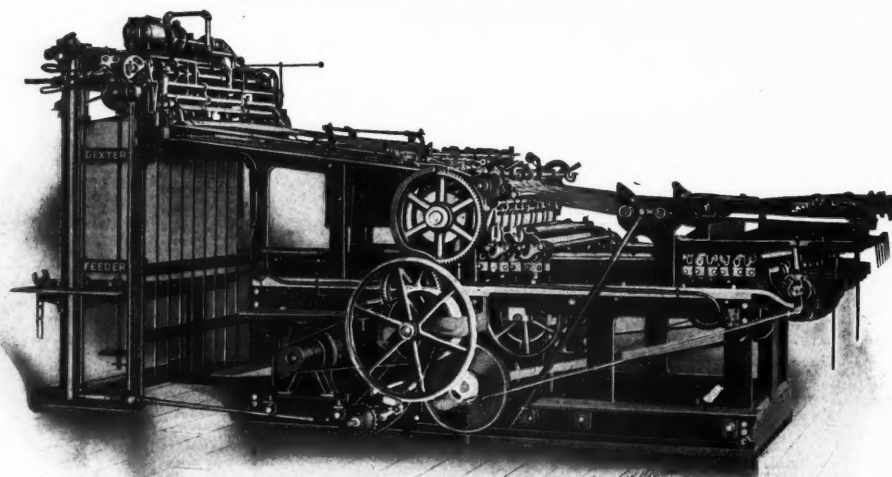
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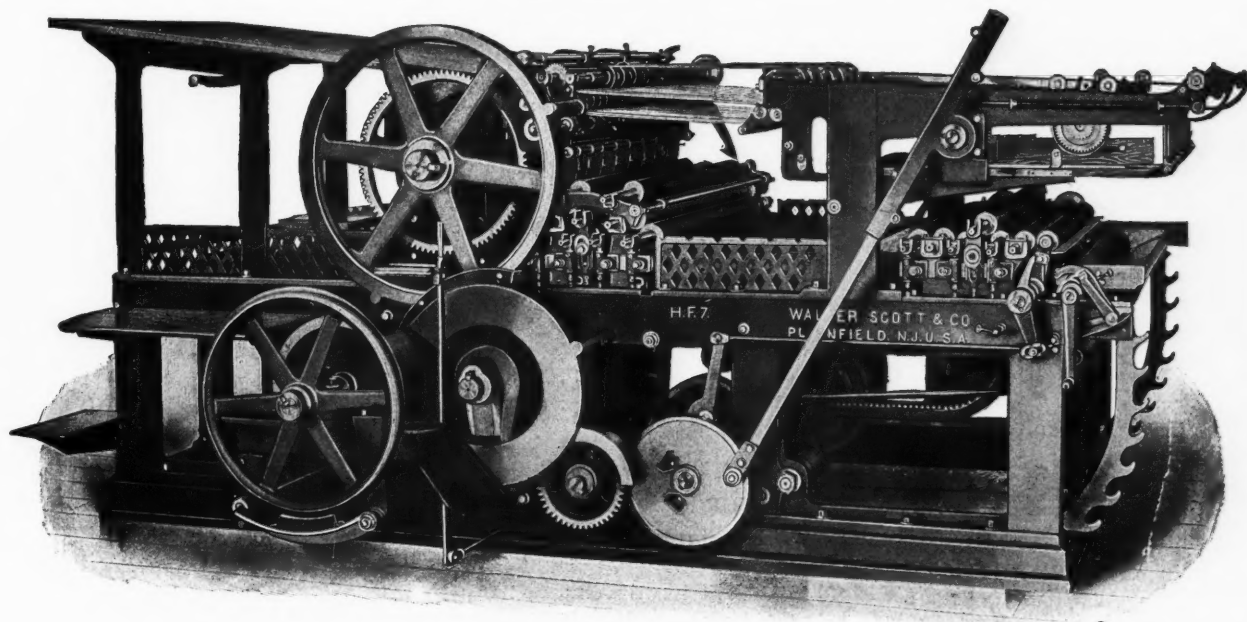
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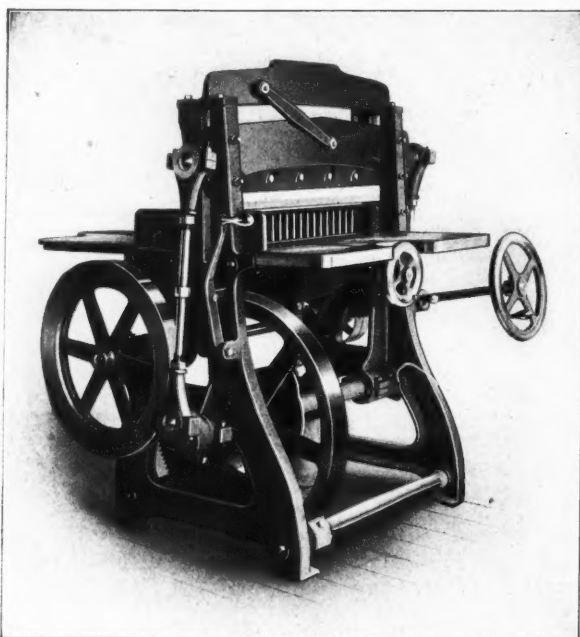
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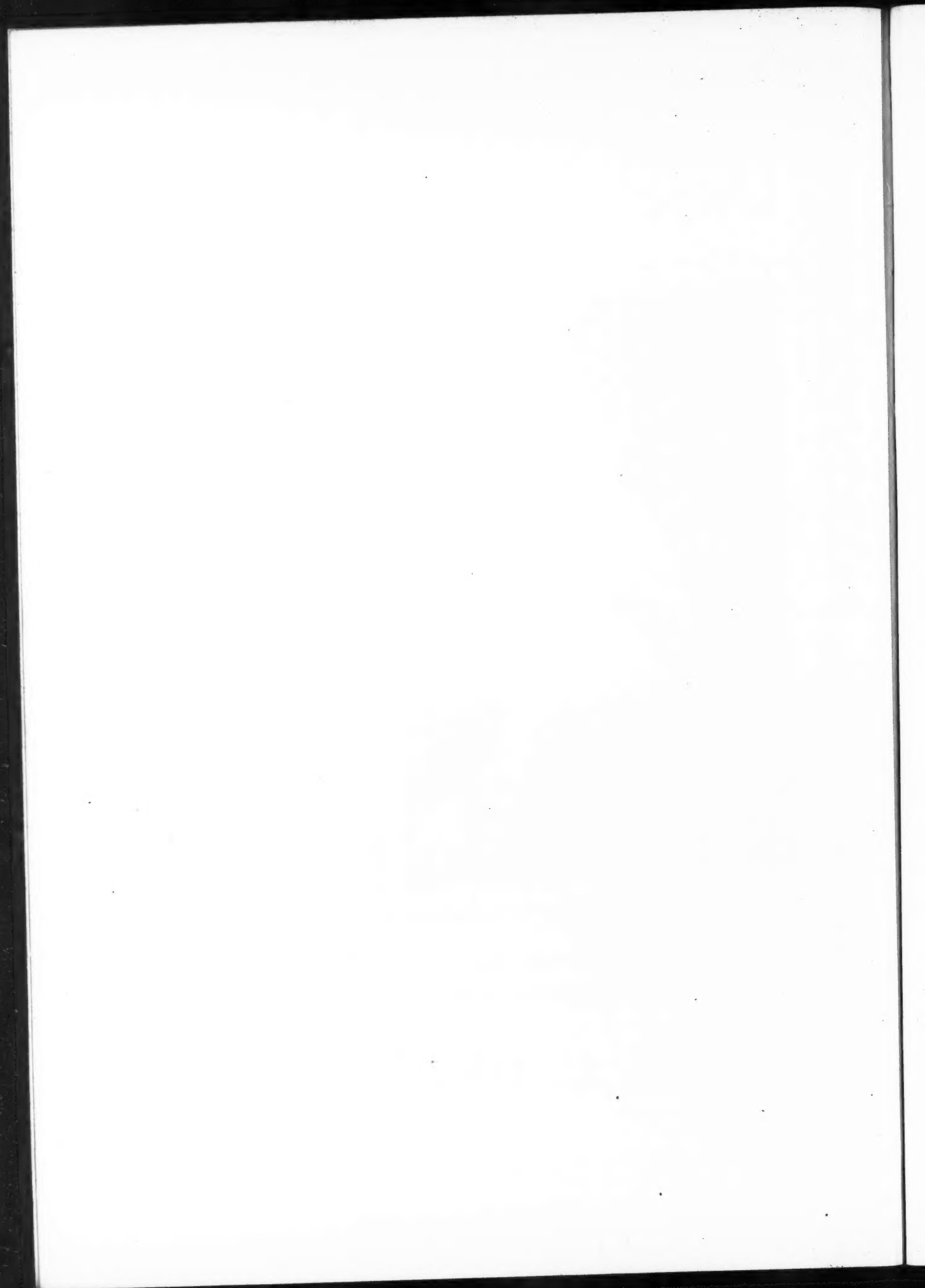
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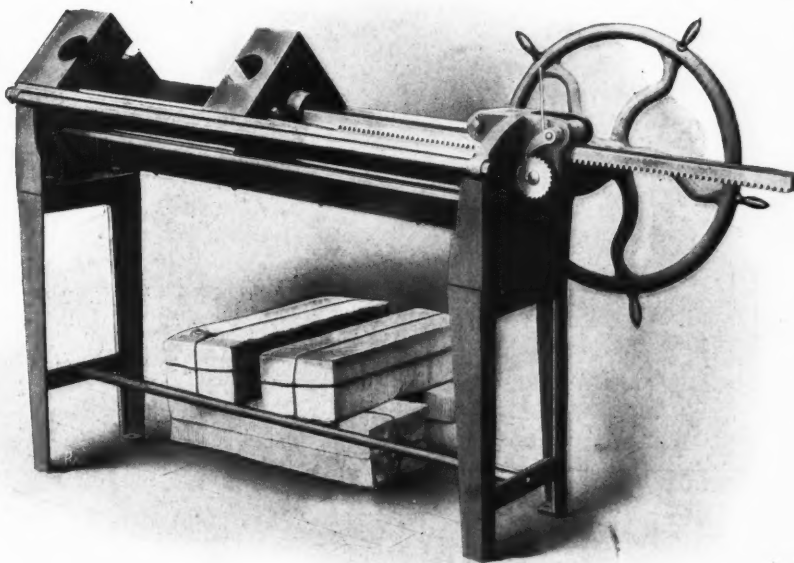
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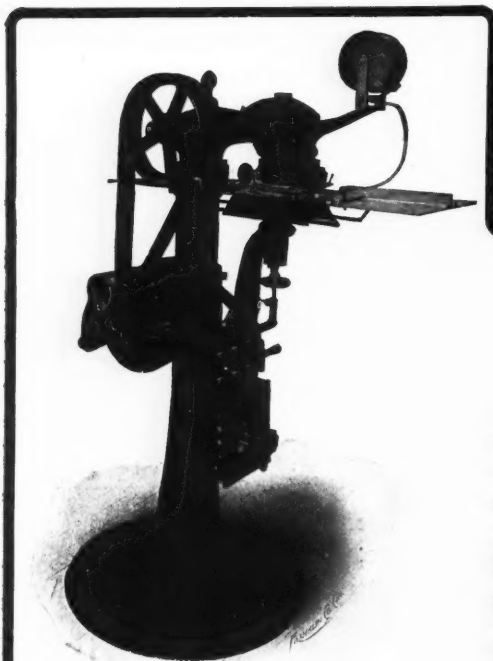
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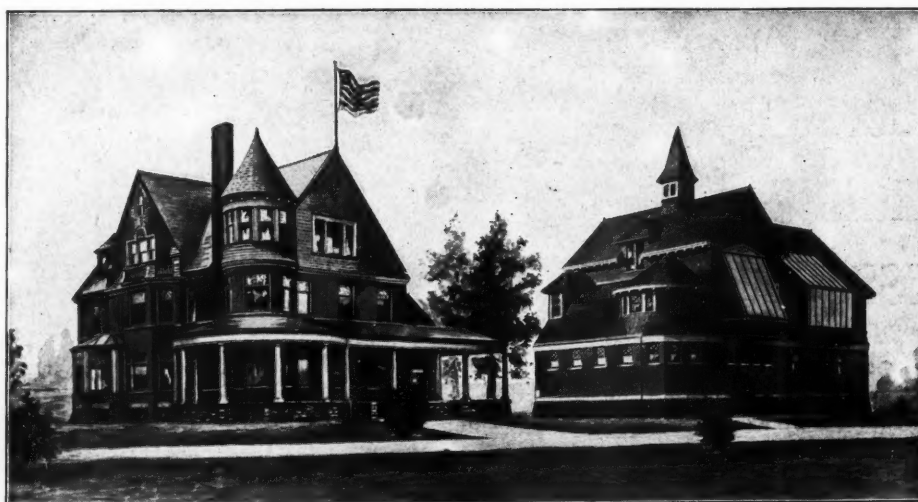
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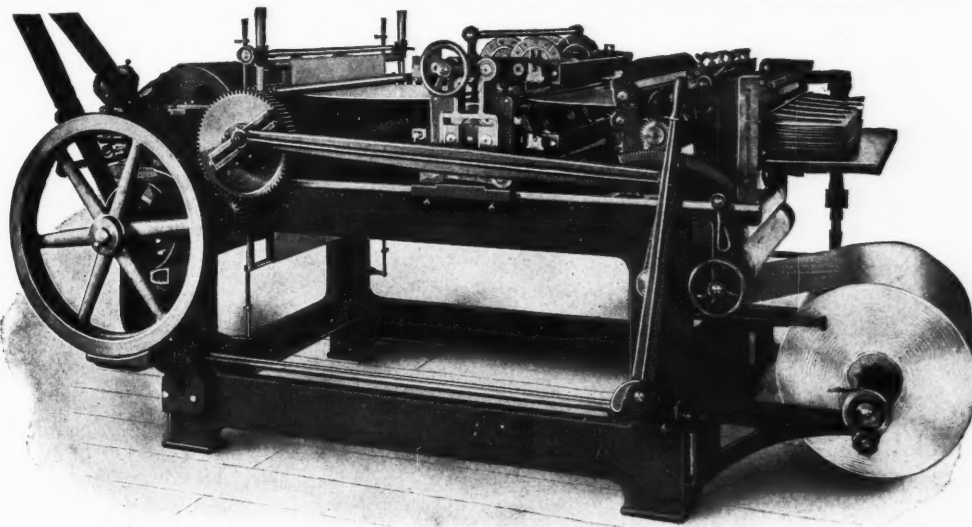
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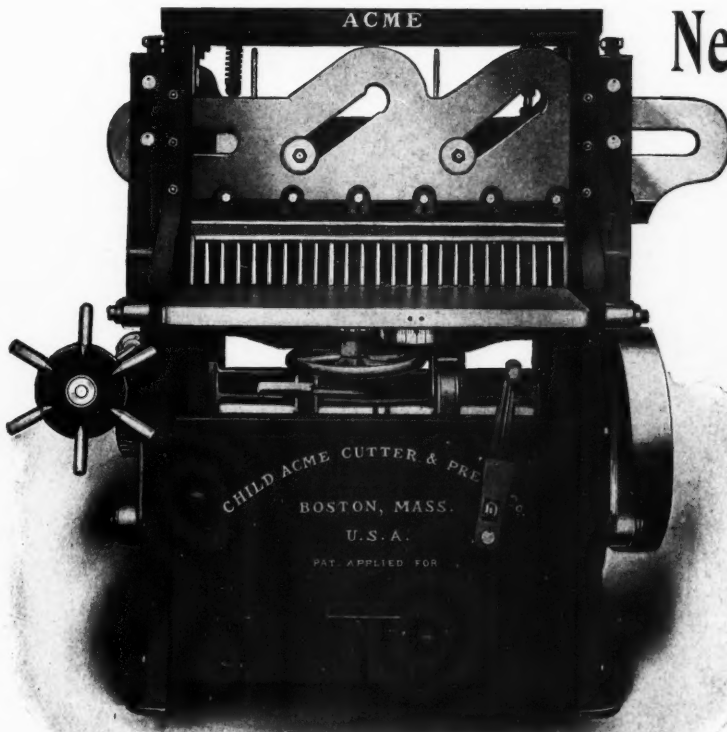


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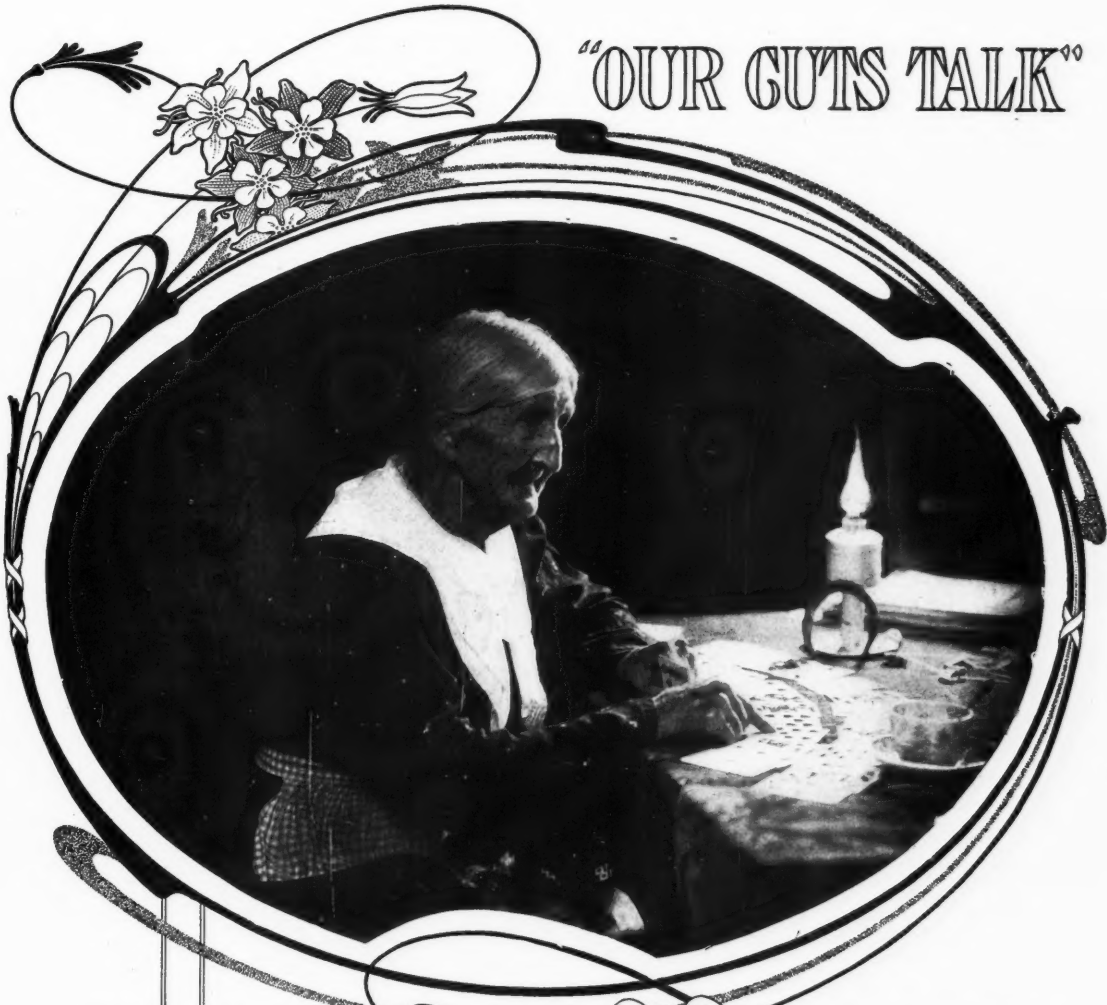
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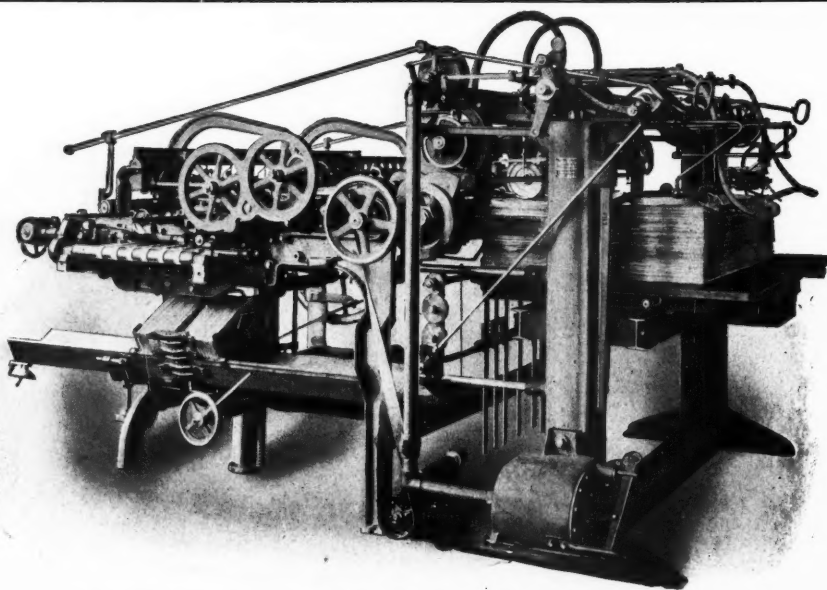
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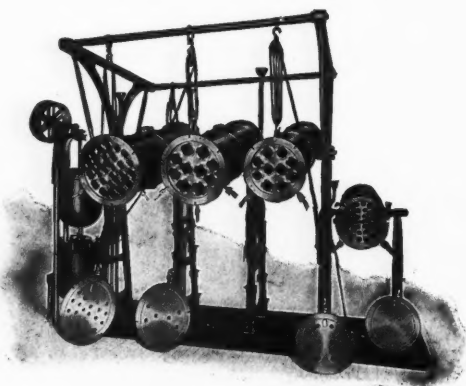
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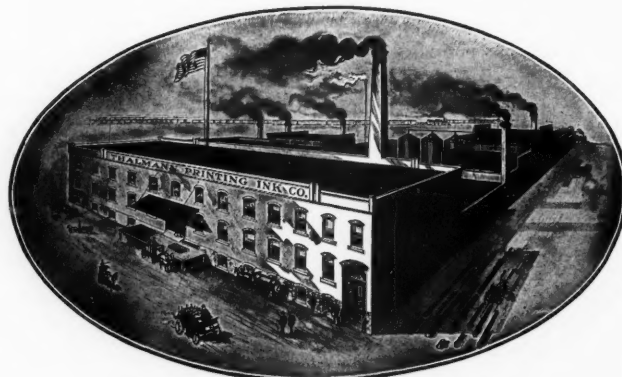
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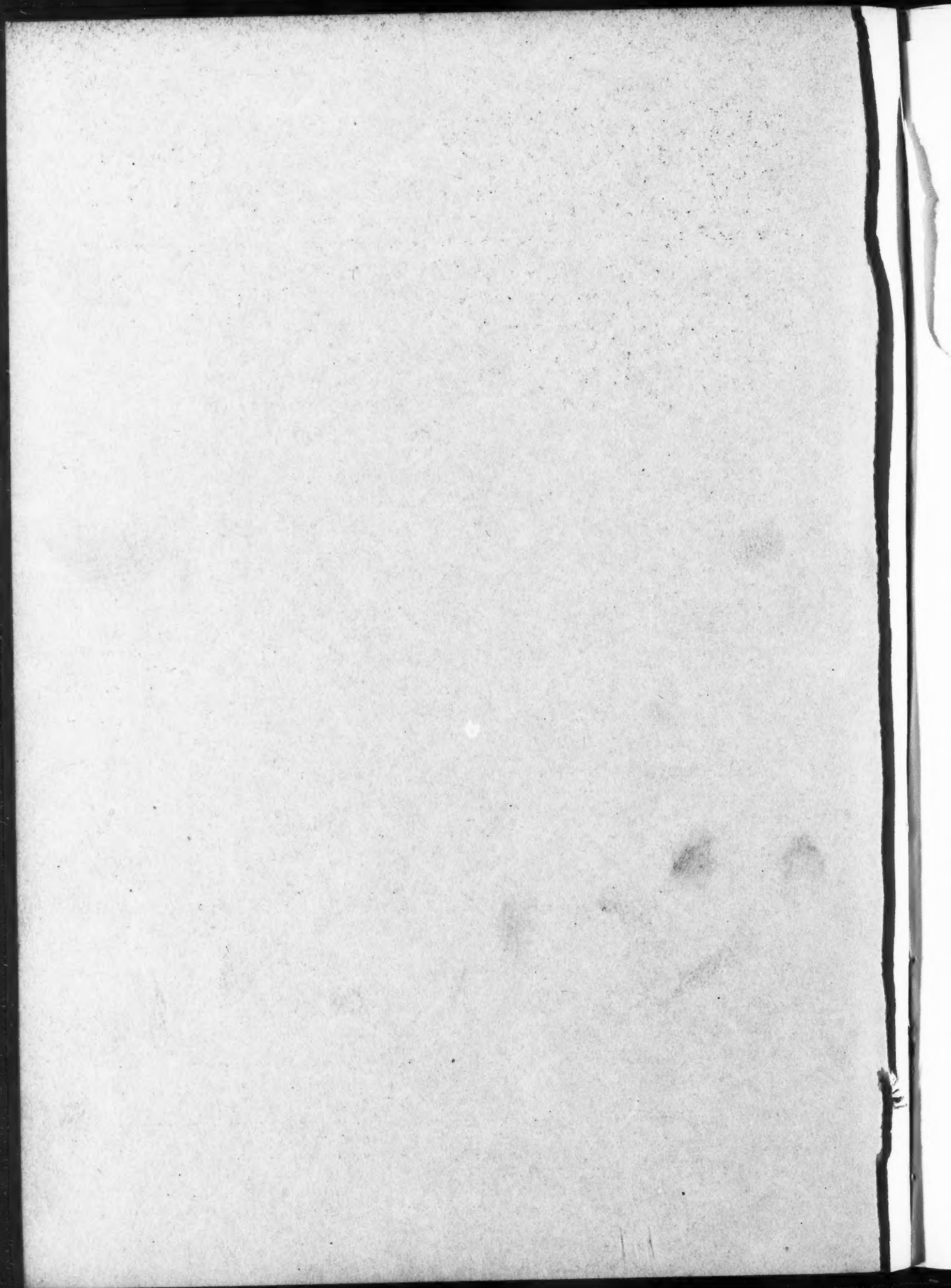
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BY THOMAS WOOD STEVENS.



VERY door in the house had its great lock, with a key that always remained on the inside, filling the keyhole; and all the doors were fitted with bars, some wooden, but mainly brass and iron, close-fitted. So the winter wind crawled through with a melancholy sound, quite unlike its usual shivering laughter. Down-stairs, where the house rambled afar and was variously used, there were rooms where the caution of the master spirits did not intrude; the kitchen, for instance, was like many another in old Mentz, and well-nigh as hospitable.

But up-stairs, where the mystic business of the *Zum junghen* went forward, there was no entrance for any one, save by oath.

In the first room, where Herr Fust's apprentices spent their days in a patient cutting of letters on bits of pewter, hung a copper crucifix; and beside it was a goad with leather thongs. Each morning, before the work began, Herr Fust and Johann Gaensfleisch would take down the cross, and each man would make oath solemnly — with his hand upon the Sign and Johann's deep eyes threatening his very life if he lied, that he had not betrayed aught of the business of the House; nor would, ever and ever, till death. Then the apprentices would go soberly to their benches, and the bright shavings from their gravers would grow into glittering heaps all day, and fill the melting pots at night.

Back of this room, and doubly cut off from it by doors and bolts, was the guarded place where Johann Gaensfleisch, called Gutenberg, ruled with a hand of iron. It was for this chamber, and what it contained, that Herr Fust the goldsmith had spent his store of good florins. Here was the hope — the secret. Here, disheveled and pain-racked, but with tireless and terrible earnestness, Johann the master labored with his

press, conquering one problem only to meet another in its wake. For Johann and Herr Fust and young Peter of Gernsheim were not only striving to make books with types, but to make them so perfect that they could be sold as manuscript; only in the accomplishment of this deception seemed to lie safety and certainty of reward. If they had foreseen all the difficulties not even Johann's fanatic fire and Herr Fust's temperate hopefulness would have carried them through.

Then, too, the secrecy was trying. Nobody seemed to desire knowledge of their business, yet they dared not trust. The thread of fraud in the fabric of the scheme kept the doors locked; yet, being such a beneficent fraud, they would never have given it so harsh a name.

The only woman who was ever allowed to pass the door of the workshop was Christina Fust, a solemn-eyed maiden of perhaps nineteen years, who brought food to the men when the work was specially urgent. Christina knew something of her father's hope, though Johann Gaensfleisch would never permit her to linger when he could with any grace send her away. He had not been forced to add the *Gutenberg* to his name without learning something about women. As for Herr Fust, he never thought of Christina as a woman at all. And young Peter was silent when she came, but his eyes followed her whenever he forgot to keep them away.

Once when she had just gone, her father being off for the day on other business, Johann had growled his discontent of her coming; Peter had listened quietly enough, though the talk started a quick beating in his throat, and he felt most unkindly toward the master for the rest of the day. "For women," said Johann, "have unresting spirits in them; trust them never. Men go about bleating to their soft ears, desiring always to speak with some woman of what is most in the heart. What profits it?"

Peter shrugged his shoulders, making no answer.

"The devil's hand in the matter," continued Johann "lies here: we pour out our souls to them, and lo, they are suddenly taken with the swing of another man's cloak, or the swagger of some cut-throat's gait; they fly away to hell they flutter, with a wake of lost souls in their train. So I say to Herr Fust, let his daughter bide below. She may fall in love, and then where shall our toil end?"

Still the youth was silent, his lips shut close, and his eyes on the door through which Christina had gone out.

The type-cutting was the thing that chilled the prospect. Not the history of a Germany village could m



From oil painting by Sarah K. Smith.

"A SOLEMN-EYED MAIDEN OF PERHAPS NINETEEN YEARS."

On the other hand, the apprentices were already more skilful than the apprentices. Peter worked in a room back of Johann's shop, a room which had been used as a laboratory before his arrival, where he might be undisturbed in whatever sort of labor was imposed upon him.

Christina, too, saw the rock on which the ship was like to split. And once, when she brought the wooden trays of food for the men, she came inside and shut the door of Peter's study.

He had risen and stood by the door as she entered, his hand on the long iron bolt. She set down the tray, and turned to face him.

"Peter," she said gravely, "canst thou do nothing? If some way be not found to stop this waste of his substance, my father will be done for."

"I have feared this, Fraulein. What new thing —"

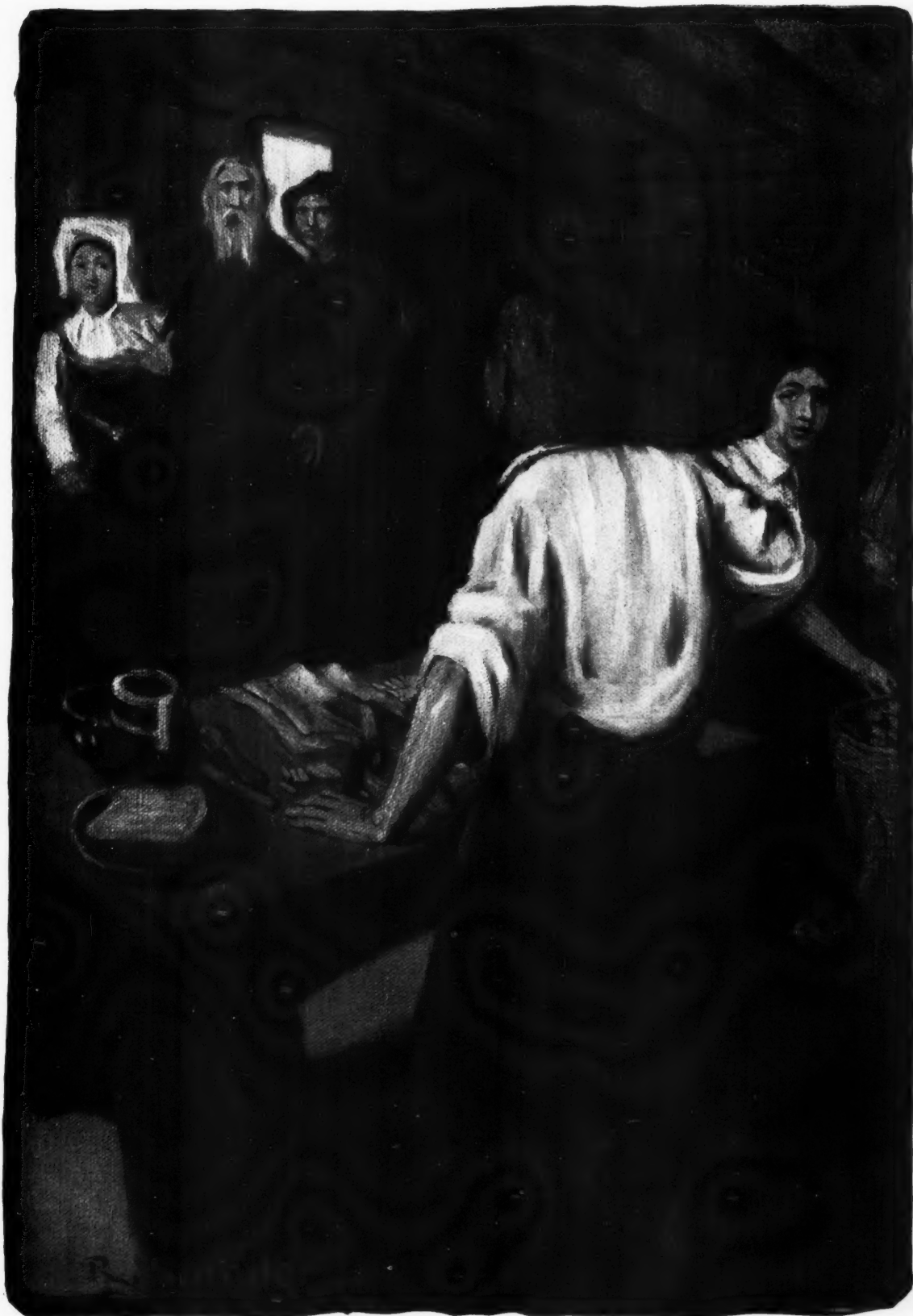
"No new thing. But I know his fortune, better perhaps than he does himself. I have helped with the reckonings. I tell thee, Master Peter, some way must be found. It must be found — or — or the end will come soon."

"But, Fraulein, what — what are we to do? What am I to do?" Peter stammered, both surprised and delighted with the directness of her attack.

"How shall I tell thee? Am I a maker of types? Only I say this, if it be not so arranged that this engraving may be done once for all, and the things thereafter wrought without so much labor, this house is undone. Yon roomful of boys will eat up my father's fortune as if it were a fat goose. You must learn another way. Can not the things be molded, like to candles?"

Peter looked down, studying the bolt under his hand; it was wrought roughly in the shape of a bird's claw, with the spreading nails at the end, where it went home against the brass inlay of the sill. "We can not make the molds to cast from," he said hopelessly. The girl was silent. "We can not make the molds," he said again, mechanically. His eyes were set upon the foot of the bolt.

Christina's slipper tapped impatiently on the floor. Her eyes followed his gaze. A grim smile dawned in



From oil painting by Roscoe Shrader.

"ON THE TABLE WAS A HEAP OF BRIGHT NEW TYPE."

his face. He slid the bolt, drove it home, and withdrew it again. He seized her hand.

In the brass of the inlay was the clear-cut intaglio of the rough bird's foot.



The impression of the bolt seemed to bewitch them both. They gazed at it, some new rapture welling up in their hearts. She stroked his hand, not knowing that she held it. The thing was so simple, yet not one of the searching minds in that house of wonder had conceived it. They two, having found it together, were drawn to each other as children who stumble upon unknown fields of delight.

"It can be done so," they breathed, and they set to looking about the little workshop for materials. Peter had forgotten his shyness in the presence of his companion. Among the rubbish of former attempts they found some small steel rods and a quantity of brass intended for fittings for a press Johann had designed but never built. There was a little charcoal forge in the room, and Peter's engraving tools. Nothing more seemed to be needed.

Christina went back to the outer shop, returning for the tray when Peter had eaten his dinner. "I will work here, with the door shut," he said. "It should not need long to make the thing. And thou wilt bring my food to me — I will let no one else in."



From oil painting by Frances Rogers.

"THE IMPRESSION SEEMED TO BEWITCH THEM BOTH."



From oil painting by Sarah K. Smith.

"IN THE FIRE OF THE SUNSET, WITH THE SECRET BETWEEN THEM."

Christina looked down. "Might I come and help thee?" she said quietly.

"I should like that above all things, yet I doubt if Meinherr would permit. Come when thou canst, without their notice."

So Christina went out, and Peter stood in the doorway and called Johann with a voice that ill befitted a mere apprentice, so exultant it was. "Ho, master," he cried, "I will stay within for some few days. I have work to do. Bid the Fraulein bring meat in season."

Then the door closed, the bolt slid home, and the work began. First he ground down the end of one of the rods, making it square and true, and sizing it to the types then being cut outside. This he annealed in the charcoal fire, and when it had cooled soft, he set to work with the gravers. It was slow, and seemed the more difficult from his having so recently worked in pewter, but at last he managed to form an acceptable letter. Peter had little patience with the flourishes by which Herr Fust set so much store, and now still less did he love them, since they were so hard to cut. Then, very cautiously, letting the heat slide into the punch from a pair of heated tongs, he tempered the metal.

Having made his punch, he set about finding the best way to use it; but that was comparatively simple. The brass worked easily, after his struggle with the

steel, and he was not much concerned with matters of exact proportion as yet.

At last, making as sure as he could of the safety of his precious punch, he drove the thing. The mold looked clean. He filled it with wax, and the impression came out as perfect as he could have desired. At that, being weary, and finding the light dim, he began to look about for more candles. There was none left. The last one flickering out, he noticed that the dawn was beginning to creep, chill and gray, through the dusty little panes of the window above the bench. His dinner of the day before, still untasted, was on the table. Then he remembered, rather dimly, that this was the second dawn. Came a vision of Christina, wistful and silent, following him with unquiet eyes. And so, leaving the matter and grasping nothing with his outworn brain, he stretched himself on the floor and slept.

When Christina's knock, demure yet determined, aroused him, the room was full of the gold of sunset. He drew the bolt. She came in, set down the tray, and turned to him. A strange wetness was in her eyes. He, unconscious of his haggard face and disordered garments, led her to the table, and, taking her hand, laid in it a bit of red wax. She carried the toil-stained hand that gave it to her lips, and they stood, silent still, in the fire of the sunset with the secret between them.

* *

Outside, Johann had chuckled cynically when the door had opened for the Fraulein. He himself had well-nigh battered it off its hinges during the last two



From oil painting by W. H. Hinton.

"JOHANN SCOWLED ELABORATELY AT THE FRAU."



From oil painting by Nellie de Lay.

"THE GOLDSMITH THREW HIS WEIGHT AGAINST THE DOOR."

days, and Peter had never heard him at all. But it was no part of his province to take care of Herr Fust's daughter, and, even when she did not come out for hours in the evening, he said nothing.

She was missed down-stairs, of course, but the women of the household dared not come up to inquire for her. So nobody minded till Herr Fust came home. And then, it being already late, he found a tearful spouse awaiting him, shoeless and with her hair frowzily braided, but very resolute, and clamant in her demand that her daughter be rescued from the villains above. Which, when he finally understood that the girl had not returned from taking the evening meal to Johann and Peter, he was ready enough to set about. Of course, owing to the past record of that worthy, he thought only of Johann, and was correspondingly enraged at the idea of the man's ingratitude.

So angry was he, in fact, that Frau Fust was permitted to follow him up the stairs and into the main workshop. They paused and looked around in bewilderment. Johann sat low down in his chair, his hands folded placidly, his eyes dwelling on his collection of Dutch block-prints that covered the wall, and a flickering smile on his lips. Frau Fust rushed at him, but stopped in confusion on seeing him so lonely and so calm.

"Where is Christina?" asked Meinherr in a husky voice. "Quick, where is she?"

Johann scowled elaborately at the Frau, and jerked his thumb toward Peter's door. Frau Fust went down on her knees, praying volubly for her daughter's soul. The goldsmith strode to the door, tried it, felt the bolt, and threw his weight against it, shouting. Nobody thought to listen for sounds from within. Herr Fust knocked frantically. The Frau seized Johann's proofing mallet, and would have brought it to batter down the door, but Johann quietly took it from her and returned it to its place.

"If I might speak," he said mildly, in a pause of the hammering, "I would suggest that thou make the lad marry her." Fust stared at him. "Of course," continued Johann apologetically, "I only suggest this. It's—it's what they made me do, as thou knowest."

At that there seemed to be some disturbance inside. Johann and the Frau crowded to the door. Meinherr tried it again. The bolt had been withdrawn. The door swung wide.

They were greeted by odors of burning charcoal and stale wine. The good Moselle that had been part of Peter's supper was running down the center of the floor, and Christina was in the act of feeding the pewter goblet that had contained it into the melting pot. Peter was just extracting a letter from a steaming mold. On the table was a heap of bright new type—more than all the apprentices had cut that day.

For the rest, it is a matter of history and the parish record in Mentz.

Written for THE INLAND PRINTER.

THE ENGLISH LANGUAGE.

BY F. HORACE TEALL.

NO. VI.—THE GRAMMAR OF NOUNS AND PRONOUNS.

NOUNS and pronouns are united for consideration because a pronoun is simply a word used instead of a noun, and therefore subject to the same grammatical laws. Not very much of technical grammar is essential to enable one to use such words correctly, but a clear understanding of the conventional reasons for choice of one form for a certain connection, and of another in different connection, is the only sure basis of practice. It is because of this that so much has been said of grammar in these articles, which may render their best service by showing in contrast examples of correct and incorrect use.

With nouns the only changes in form that we need consider are those which show plurality or possession. Grammar otherwise affects the other words associated with them, not the nouns themselves. Thus, the gender of a noun, which is often indicated by the form of the word, as by the addition of a syllable, is one of the matters which we may here neglect, because it is reasonably sure that all readers know that the pronoun of corresponding gender is always to be used. As a mere point toward completeness, however, it may be well here to give some grammatical definitions.

A common noun is one that names any one of a number of similar things; that is, it belongs in common to each individual of a class. This covers all nouns that can not be included under the definition of a proper noun. Every word that names a material thing, whether the thing is simple or complex, one or a collection, or a quality, or anything known by the same name that is used of any similar thing, is a common noun. Thus collective, abstract, concrete, and every other kind of significant names are common, although some grammarians have divided these subclasses in ways that seem to separate them from common nouns.

The varying grammatical phases of words are called their accidents, and the whole system of changes is called *accidence*. These names originally meant inflections, or variations in form, only; but, many of the inflections having been disused, the names have been continued as applicable to the differences formerly indicated by varying forms of the words themselves, but now shown mainly by the association with other words. *Accidence* of the noun and of the pronoun includes person, number, gender, and case.

Nouns are not changed to show person; that is, the same form of the noun is used in the first person (the speaker—a noun is seldom or never used without a pronoun in this person), the second (the one spoken to), or the third (the one spoken of). Personal pronouns vary in this respect, as I, you, he. Number is commonly shown by the form of the noun, the singular number being the name of one, and the plural (more than one) being that name with *s* or *es* added, or sometimes with a change of *y* to *ies*, or with a different change in some foreign words or words that keep their foreign form. Number in pronouns is shown by different words, not mere inflections. Different genders, or words denoting sex, are also expressed largely by different words, but sometimes the feminine gender is merely an inflection of the masculine.

The definition of case may be left for statement when we consider the *accidence* of cases. This article can not cover more than number; and even that, as, indeed, other matters, must be left partly to the textbooks and dictionaries. These articles must be confined to points of importance to printers in doing their work, and person need not be treated further than the sentence dealing with it already given.

Following is a group of sentences containing wrong plural forms, some of them being very common errors, some not so common:

Take two cupsful of flour, and one of sugar.
He accounted for all monies received by him.
Eight Henries have sat on the throne of England.
Her two son-in-laws might support her.
Court-martials were held.
Such crises may occur.
Summons were issued.
The specimens belong to different genuses.
The animalculæ can be seen plainly.

Correct forms of the words that are wrong in these examples (which are taken from a book where they are said to have been found in books and papers) are cupfuls, moneys, Henrys, sons-in-law, courts-martial, crises, summonses, genera, animalcules.

These do not include nearly all possible or even frequent errors, but they exemplify classes of words that are covered by rules so fixed and so elementary as to be included, without essential variation, in most grammar text-books. But the rules are commonly learned so early in school experience that they are often afterward forgotten. Therefore it may be useful here to state them anew, in the order of occurrence in our sentences.

Words ending in -ful are derivative, not what is commonly understood as compound, and thus the first element in such a word becomes merely an element in a new word, not a distinct entity. A cupful is a measure, with no reference to a cup as a cup, and a spoonful, a needleful, or any other such word is on the same footing, the plural form to be made in the regular way, by adding *s* at the end of the word. It is no more reasonable to speak of cupsful, spoonsful, etc., than it would be to talk of Sundays instead of Sundays. In the sense of a number of cups, each full, the proper form would be "cups full."

Plurals of words ending with *y* are made by changing to *ies*, and words ending in *ey* simply have *s* added. Some people have used the form "monies," and it is even given in the Standard Dictionary as permissible; but it is simply an error. Who ever wrote of monies instead of monkeys? Monies is no better than monies.

Proper names, in their unchanged sense, properly preserve their form unchanged in the plural; thus, a number of persons named Henry may be called Henrys, and those named Mary are Marys. A good reason in the latter case is that the form distinguishes the persons from those named Marie. But when such names become common nouns, as for a henry as an electrical measure, they are subject to the changes of ordinary common nouns, and a number of such measures are henries.

Triple compounds like that in our next sentence are really not compounds in their nature, but only through convention, and the part that properly takes the sign of the plural is the distinctly naming part, as "son." Thus we should say sons-in-law, not son-in-laws; courts-martial, not court-martials, etc.

As a rule foreign words used in English properly have their native plural forms, and some such words familiar to everybody have preserved their foreign plural. Thus we speak of crises, not criseses. These are commonly recorded in the dictionaries.

A summons is a message summoning its addressee, and more than one such message are summonses.

Animalcules are often called animalculæ, but only by those who ignorantly imagine that the singular form is a Latin word.

(To be continued.)

Written for THE INLAND PRINTER.

CUT-RATE JOB PRINTING.

BY FREDERICK F. TURNER.

A DESIRE to know how ten thousand 6 by 9 circulars or handbills, as they are known in some parts of the country, could be profitably printed for \$1.50, and business cards and bill-heads at 40 cents per thousand, and the conditions under which the work was done, led the writer to accept a position for a few days in a large metropolitan cut-rate job office.

The sun rays never penetrate the cramped quarters in a basement; artificial light is burned continually during business hours, and the air is stifling. Work commences at 7:30 A.M.; quit at 6 P.M.—ten hours per day. Before I had donned my apron I was handed copy for a 6 by 9 circular, written on both sides of the sheet in very bad English—a perfect medley. As I was "studying it out" the foreman came over to my frame and fairly hissed in my ear: "Cheap job! No time to lose! Set it in any old stuff! You'll find lots of it around, and don't change a line under any circumstances!" I smiled secretly and started in, trying my best to decipher the matter as I went along.

Although it has been my misfortune to have worked in many job offices not much better than this one, I never before had labored where the work of setting a job was fraught with so much displeasure and difficulty as here. One-half hour I was given to set it. Others had done so, I was informed, so must I. And be it said that I was anxious to at least equal the record. By spacing a twenty-four point line with eighteen-point quads and a six-point slug, and by resorting to other tricks of the trade of this character, I gained time. It is admitted that these are relics of barbarism in the printing trades, but there was no alternative here. There was in the office type—any old stuff—a-plenty, but material for spacing, such as quotation furniture, spaces, quads, leads and slugs, was at a premium. The job was finished in something like ship-shape manner in thirty-five minutes, five minutes behind the allotted time, and I confidently looked for my discharge. Happily, however, there must have been something about it that appealed to the foreman, for I was immediately put on better work—such as it was. This presented an opportunity for observation, as I was not timed so minutely.

The man who had the next frame to me, an old hand by his own confession, was given a 9 by 12 circular to set. He was allowed, I believe, one hour to set it. Although he had the advantage of a thorough acquaintance with the office, he experienced the same difficulty as I, and judging by his discomfiture, it was apparent that uppermost in his mind was the holding of his position. The circular that he set is reproduced herewith in reduced form. It was "railroaded" to the press, afterward delivered to the customer and distributed throughout the city as we see it. Probably some will say that a careless workman, in addition to lack of material, is responsible for the unkempt appearance

of this job. As a matter of fact, the man was not careless; he was uneducated. He possessed only a superficial knowledge of the English language, and for this reason he should not have been allowed to set it. He obeyed instructions and set the job to the best of his ability. This gives an idea of the class of workmen employed in this cut-rate job office, also of the material with which the work is done.

When a jobber is employed where he is pressed for time and harassed by lack of material, it is not unnatural that the quality of his work will suffer in conse-

Retiring from Business Sale.

As we are going out of the Dry Goods Business before January 1st, we are **SELLING** out our entire stock, consisting of

DRY & FANCY GOODS,
LADIES, MENS, CHILDRENS
and Infants Goods

AT 40C. ON THE DOLLAR.

You got a big opportunity to Save more than 1/2 by buying in our clearing out of

STOCK SALE

Ladies, Mens and Childrens Underwear

Ladies White & Black Underskirts, Gowns, Chemises
Skirts, Waists, Wrappers, Corsets, Gloves

Stockings, Mens Shirts, Collars & Cuffs

Handkerchiefs, Hose, Suspenders

Childrens White and Colored Dresses, Short and Long

Ribbon, Table Cloths, Notions

and many other Articles too numerous to mention, which you can buy for a little over nothing as the all stock amounting to

MANY THOUSANDS OF DOLLARS MUST BE SOLD
TILL JANUARY 1st, AND NOW IN THE TIME
BEFORE HOLIDAYS TO BUY YOURS ARTICLES HERE

AND SAVE MONEY AT

HALPERN BROS.,

DRY GOODS STORE,

849 BROADWAY

Opposite Park Avenue Brooklyn, N. Y.

A SAMPLE OF "RUSH" WORK.

quence, and in such cases compositors have made the most inconceivable blunders imaginable in their anxiety to get a job finished. The jobbers here were so handicapped by lack of material and time that they made but a slight pretense of justifying their work. It had become so habitual that it had actually become a standing rule with the jobbers to leave a goodly portion of this work to the stone-hand. The language he employed when locking these forms would not look well in print. However, a basin of water containing strips of wet blotting-paper served to alleviate his "sufferings" somewhat. A strip of this placed alongside of a "doubtful" page was a good remedy for a balky form.

In conversation with the proprietors of the office, some interesting facts were revealed. It was explained that, in order to meet competition, it was necessary to

resort to rate-cutting. It was admitted that some of the work was done at well-nigh ruinous figures. Orders for circulars in less than ten thousand lots were charged for at the rate of 35 cents per thousand. When ordered by the ten thousand, sixteen 6 by 9 circulars were locked together. The form when printed brought \$24. The cost of the work, according to their own figures, was as follows: One-half hour's composition on each circular at the rate of 20 cents per hour amounted to \$1.60; proofreading and correcting of the whole usually brought composition up to \$2.50; time allowed for locking-up was three hours, which, at 30 cents per hour, was 90 cents; making ready, one hour, 30 cents; feeding, at the rate of 15 cents per hour for twelve hours, \$1.80; cost of paper and ink was figured, as near as could be estimated, at 8 cents per thousand, which amounted to \$12.80; total, \$18.30; balance, \$5.70. From this must be deducted rent, light, heat and power, benzine, rags, carfare in delivering, etc.

In the face of these facts it is evident that this plant is anything but a get-rich-quick concern. It is very plain that cut-rate job printing does not adequately pay the proprietor. In this case they could scarcely believe their own figures, but "guessed" that what they lost on circulars they gained on bill-heads, statements and business cards. Although the cost of printing these was estimated on practically the same basis as are the circulars, more profit was made on these, it was said, because they were for the most part presswork.

THE SCIENTIST HAD TOLD IT ALL.

Many humorous stories are told of "green" reporters, in the various press clubs of the country, but often they are too full of journalistic technicalities to be appreciated by those outside the profession. But one that ought to be clearly understood is told of a young man from Indiana, who came to New York city and secured a position on the *American*. It was his first attempt at reporting, and it was not found necessary to send him out of the office until nearly midnight, when the city editor learned that a famous British scientist had arrived on a belated steamer and was staying at the Holland House.

"Call on him to-night and get a good interview," said the city editor, and the new reporter started out with growing hopes.

In about an hour he returned to the office and found a seat at a vacant desk. As he made no attempt to write, the city editor called him to his desk and asked:

"Where is your interview with Mr. A — ?"

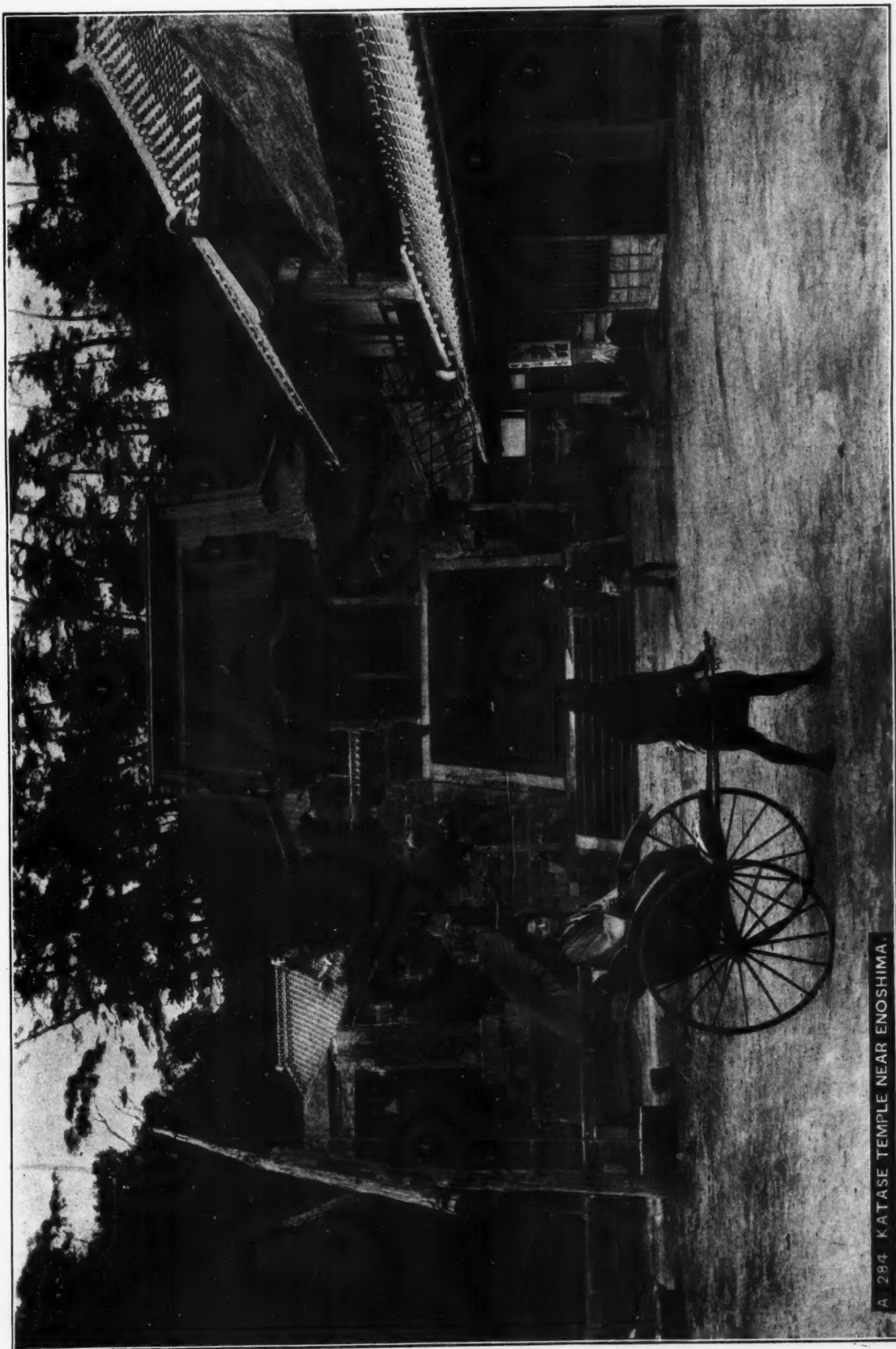
"I didn't get it," he replied, rather pertly.

"And why?"

"Well, he said he had told everything to the *Herald* reporter and had nothing more to say."—*Success*.

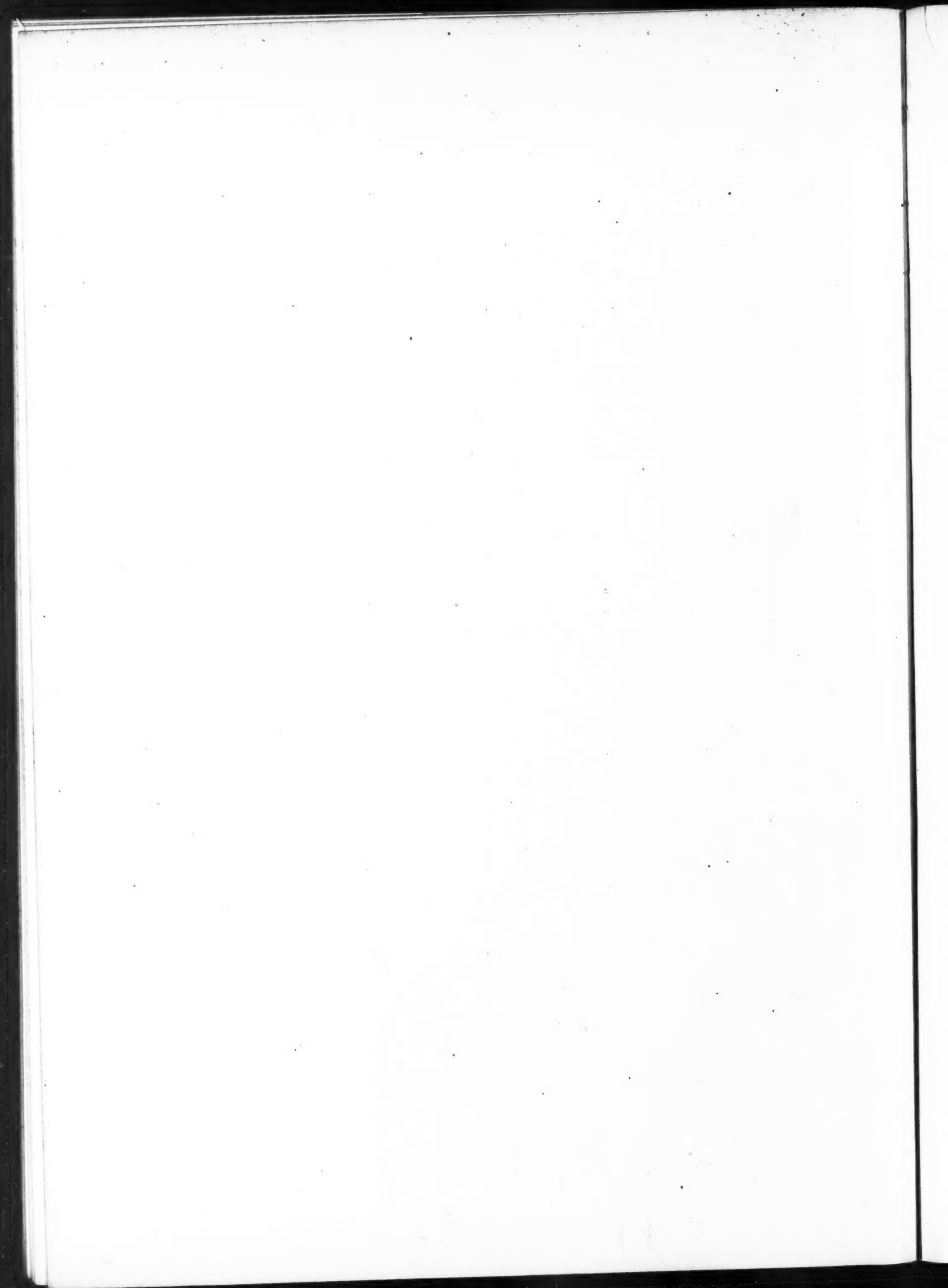
A POWERFUL FACTOR.

I wish to say that THE INLAND PRINTER occupies a unique position in the world of letters, than which there is no more powerful factor in the uplift of the craft. Whether the printer is isolated or cosmopolitan, if his system is weak in the counting-room or mechanical department, he is sure to find something in every issue of THE INLAND to set his thinking right.—*F. W. Moore, Columbus, Ohio.*



A 284 KATASE TEMPLE NEAR ENOSHIMA.

KATASE TEMPLE, NEAR ENOSHIMA



Written for THE INLAND PRINTER.

DISPLAY COMPOSITION.*

BY FREDERIC FLAGLER HELMER.

I.—INTRODUCTORY: THE REASON FOR DISPLAY AND ITS FUNDAMENTALS.

DISPLAY is not mere typographical fancywork. It is not a sort of trimming up of the job according to the printer's whims. There is reason for it. There is need of it. It exists to-day because workers have felt instinctively that the devices they have used are good for the advancement of understanding and art, and though some useless and ridiculous things have been done in the name of display, it remains, perhaps, the most practical and promising craft there is.

It is true, however, that we have treated this part of typography slightly, as though it had no reasonable basis, and as if we could hardly expect to build up our work with any kind of assurance, believing its grounds to be so shifting and uncertain that results were haphazard at best. Yet display is founded upon the most obvious laws, which, if kept firmly in mind, will lead us certainly to successful composition. Not that perfection can be attained by rule, but that no work done with proper understanding need be bad. Display has definite things to accomplish and definite ways to carry the purpose out.

In this introductory paper it may be allowable to take a brief review of the genealogy of display, that is, of its evolution, for it seems to be a development, not only of the art of printing, but, back of that, of the art of expression. We ought to consider this, lest we get tangled up in mere technical tricks and traditional expedients that have been more or less in use without any far-seeing purpose.

As to the evolution of display, then, we understand that, in the first place, words were written down, not for their publication, but their preservation. The early manuscript was a memorandum, or a record. People passed on the folk tales and recitals of events from mouth to mouth. Memory was cultivated and relied upon save where one was so fortunate as to be able to refresh himself from clay cylinder, or papyrus, or skin, or paper. Those who had books, if books they may be called, knew them by heart, doubtless. We can imagine that they referred to them rather to assure themselves of elusive words or phrases than for first introduction to the matter. Looking at one of the old manuscripts penned without break between words or even between sentences, we have great pity for the man who would be compelled to work out his lesson or his story from it without previous knowledge—or a "pony."

Reading a book for the first time was not an everyday experience. It was rather the event of a lifetime. Encountering literature so seldom in this "preserved" state, the ancient folk had patience with it; so long as all the matter was there, it did not make much difference how long they might take to get it out. But,

naturally, after a time the amount of reading matter so increased that, to expedite the recognition of words, the letters were grouped together and marked off by dots or, as we do, by spaces. Eventually a fuller punctuation followed, for it was discovered that to preserve literature was not enough, but that the expression or the presentation of text in an easily understood manner was quite essential.

Expression of thought by speech had attained high development among the orators of Athens and of Rome, with inflection and gesture and dramatic effect of great perfection, while written language seems to have been but the full notes of speeches, dead words, or better, sleeping forms of beauty, like the legendary enchanted princess, awaiting the lips of some worthy who could raise them into life. For it is quite as impossible for any one to conjure up at once a realization of sense and beauty from the slow and painful reading of hard manuscript—which we know from the letters of certain people who write us—as for one to appreciate the thoughts of a stumbling, slow and monotonous lecturer.

When printing began, it strictly imitated the manuscript. Then, printers who had movable types essayed to play with them a little, putting them occasionally into geometrical or regular forms for the sake of fancy. At the same time the title-page was attempted, with a breaking of lines not always consistent with the sense; a spacing out, sometimes to weakness, to obviate the lack of quads, and the use of different sizes of letters, together with some ornaments. This new way of arrangement, different from the regular block form still preserved in our text pages, started the movement toward display—in fact, it was elementary display. Both intelligently and unintelligently, from then on, were experiments made in changing the form of type-work, till we have at hand a great number of means and devices by which we are able to vary typography for the attainment of special effects.

Shorn of foolish fads and mere personal fancies, display brings up a collection of the most helpful expedients. We may account it a higher form of punctuation—higher because it can dispense with punctuation by points and do far more for clearness than can the period, the comma and all the other little wayside markers. It is founded on axiomatic rather than conventional principles. For instance, when a line ends, even an absolutely ignorant man would know that the end means a stop, whereas he might not guess that a dot is supposed to indicate the same. A parenthesis, the punctuation mark of most obvious use we have, can hardly be claimed to show the subordinate character of its enclosed matter as well as if that matter were set separately in smaller type.

While the evolution of display explains, in a measure, the reason of its existence, namely, that writers sought first by the expedients of spacing or punctuating by marks to make printed matter express as well as simply record their thoughts, the reason for display is

* Copyright, 1904, The Inland Printer Company.

only partly told if we neglect to take into account the positive need of it in the conditions of literature and business to-day.

The competitive struggle for the public attention which business has so long compelled, would have dulled the people's attention to advertising if the reading of advertisements entailed the laborious task of

Display, a logical arrangement of copy for the purpose of making things plain

FIG. 1

whelming proposition for the reader but for the headlines and subheads.

The magazines without this enlightened and enlightening form of type manipulation would never have been able to become such commercial successes and at the same time such rich purveyors to public intelligence and pleasure.

We appreciate in a general way the great strides made in the "science" of advertising, but how little do we generally understand that the development of display has been one of the greatest factors of advertising success. It is not alone the copy, but the composition also, that tells.

It devolves upon display to pick out the main points of a piece of information and so enlarge, separate or otherwise "display" them as to make them seen at a glance, and thus give the reader immediately an idea of what is contained. Display is a table of contents,

**Display,
a logical
arrangement of copy
for the purpose of
making things
plain**

FIG. 4

**Display,
a logical arrangement of copy
for the purpose of
making things plain**

FIG. 2

structing good display.

These, then, are some of the ways in which display *attracts attention*, or makes typographical matter *interesting in form or effect*.

By using striking contrasts in the size of type.

By showing pleasing harmony or comparison of type faces.

By the use of symmetry, i. e., centering, or in other ways balancing the matter.

By making the contrasts and symmetrical shapes together produce patterns of really artistic effect.

By dividing the rectangular spaces or type forms

**Display,
a logical arrangement
of copy
for the purpose of
making things
plain**

FIG. 5

**DISPLAY,
a logical arrangement
of copy
for the purpose of
Making Things Plain**

FIG. 6

not separated from the text and put on another page where it will be overlooked, but set right across the face of the matter. The face thus becomes a mirror of character in typographical as well as physical composition.

According to its development and employment to-day, display has two aims. One is to interpret, the other to attract. The most essential, doubtless, is interpretation, but the other is of no small importance. In

fact, attractiveness is so necessary in order to get attention at all that we may even be persuaded at times to class the latter first. Attractiveness, in this division of the subject of display, stands for the elements that appeal to the taste; interpretation, for those which appeal to the understanding.

The ordinary experience of a successful piece of display is that first something striking or especially pleasing catches the eye, then that the arrangement proves so logical, so temptingly easy to follow, that the reader is led on through to the end. The two aims mingle at some points, yet for convenience of analysis we divide the elements under these two, and subdivide again these two into many other parts, in order to get at fundamentals and recognize the actual means of con-

**Display,
a logical
arrangement of copy
for the purpose of
making things
plain**

FIG. 3

into pleasing proportions, as in paragraphing, paneling, etc.

By the use of ornaments and borders.

By illustrations.

By color schemes.

On the other hand, the following are ways in which display treats matter for its *interpretation* or easy understanding: By varying the size of type for the sake of distinction between parts.

By using light and heavy type-faces or contrasting styles together.

By varying the measure, which allows matter to be broken up into logical or natural divisions.

By separating parts by means of leading, spacing, etc., to make them "stand out" or appear entirely distinct.

By the use of color for contrast.

By the proximity of ornament or illustration that will lead eyes to the type.

By balance, or contrast of position.

In the lessons to follow this "introductory," we will consider these elements of display for the most part individually; but to get, at the very outset, a little idea of how fundamental some of them are, what definite parts they play, how they may work together

how emphasis is thrown on isolated words such as "display" and "plain." The difference between Figs. 2 and 3 is principally one of shape, Fig. 3 subdividing the second and fourth lines of Fig. 2 in order to make a form more compact, yet without losing the sense conveyed by the display of the other.

Again, if we take this sentence, and besides grouping the words appropriately into lines, as they are in Fig. 3, also group the lines themselves, as in Fig. 4, it must be admitted that there is less excuse still for any one to miss the writer's meaning.

But display's resources do not stop here. Another axiomatic principle is that a big thing is at first sight given more notice than a small one, or in printing terms, that twenty-four-point type stands out noticeably beside twelve-point, and eighteen-point beside

Display, a Logical Arrangement of Copy for the purpose of MAKING THINGS PLAIN

FIG. 7

in harmony and even separately accomplish sometimes the double aim of display, we will experiment with a simple example.

Giving thought mainly to display for interpretation, let us take this line:

Display, a logical arrangement of copy for the purpose of making things plain.

Now, if this is set to a fixed measure without any effort at grouping, that is, without making the divisions into lines assist in punctuating or explaining the sentence, we have composition like Fig. 1.

It is a truism that every line of material type has an end, and where the line stands alone we expect the end to mark the completion of whatever is there printed. This is natural and obvious. But in the making of books convention has ruled out this natural understanding that a break means something of a pause, if not a termination, and elevates another fact above it. This fact is that the proximity of another line below means unbroken continuation when there is no punctuation mark.

Display, however, makes use of these endings of lines, these breaks from the right of one line to the left of the next, because naturally they mean division.

Display also makes use of proximity, or distance between lines, to convey the idea of relation.

These may be called primary principles—they are natural and axiomatic—and the very soundness of display is proclaimed in the fact that it goes back to these first ideas.

If we apply division to our experimental sentence, we may, with no variation of size or face of type, throw the meaning out with a great deal of distinctness by such a method as this of Fig. 2 or Fig. 3. Notice how completely the use of the comma is made unnecessary; how each line is composed only of words related to each other by the evident meaning involved;

eight-point. If we add to the means already employed and put the words we consider most important into larger type than the rest, we have, as in Fig. 5, a result that actually thrusts the main points at one before he can read the sentence through. This principle of contrast is used also in the aim to attract attention and to make artistic patterns in our work, yet undoubtedly its chief value is in carrying out the gradation of emphasis through a piece of composition which we call "subordination."

With all the divisions and contrasts that it accepts, display still insists on harmony and unity. Unity is due any subject which is given an individual setting, since advertisements assembled together in one page or magazine section must be kept separate, and circulars, booklets, etc., are not considered worthy of notice except they have individual style. Unity is observed in Figs. 1-5, as all the type is of one face. Harmony, or even unity, may include the use of contrasting faces that look well together. Fig. 6 presents a display in one size of type but including the common and harmonious changes to caps. and italic. Fig. 7 introduces Priory Text with the Caslon uniformly used in the other figures to show the harmony that may be maintained between fonts of radically different character of face.

While all these matters will be considered more fully in their special treatment in following lessons, let us observe that in these extremely simple specimens not only do we have illustrations of the fundamentals of *breaking into lines*, *grouping lines* (by leading) and *making emphasis by contrast of size*, we can still do little without that backbone of display called "centering," without clothing this central spine with a fair consideration of shape, without illuminating with white space. These latter devices, while not quite so obvious, are fully reasonable, and follow close after the others

in importance. Beyond these also come many more which we can not afford to neglect — nor will they be neglected in their time and place.

The simplicity of the points and examples offered in this paper is intended to direct thought to the plain, substantial basis of display on which we wish to build the argument of later lessons.

(To be continued.)

Written for THE INLAND PRINTER.

THE INTERPOINT BRAILLE TYPES — A NOTABLE INVENTION.

NO. I. — BY R. COUPLAND HARDING.

PRINTERS generally have little to do practically with the production of books for the blind. The processes differ widely from those of ordinary typography, and even from embossing as practiced by job-printers. The work is usually carried on in institutions for the instruction of the blind; special appliances are provided, and the operation is mostly carried out by the pupils. Sympathy with those who have suffered one of the greatest of deprivations must, however, awaken an interest in anything that tends to alleviate their conditions, and when the matter concerns printing and bookmaking it must specially appeal to the printer.

The purpose of the present article is to bring before the readers of this magazine one of the most beautiful and ingenious inventions in typography that the nineteenth century has produced; one which, though perfected and exhibited in the closing year of that century,

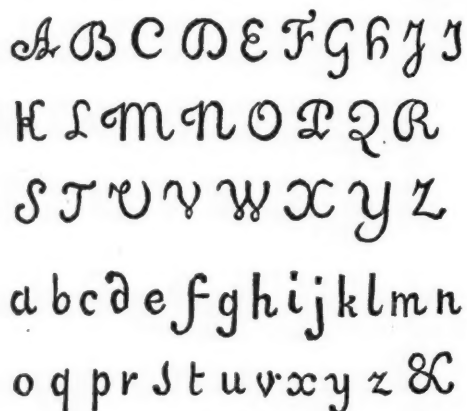


FIG. 1.

and now in regular use, has not yet, so far as I have seen, been noticed in the British or American trade papers. Most people have seen some of the books printed in large, raised characters, which blind folk read by the sense of touch, but so little is generally known on the matter that it is necessary to give a brief historic outline of the subject to make plain the nature of the invention to which I refer, the credit of which, as also of the first production of embossed books for the blind, is due to France.

It was in 1783 that the benevolent Abbé Valentin Haüy, to whom belongs also the distinction of found-

ing the first institution for the instruction of the blind, had a special font cast for embossed printing for the use of his pupils, and found, to his great satisfaction, that their touch was sufficiently sensitive to enable them to distinguish the characters. Like many other first attempts, that of the abbé was painfully crude, and the task of learning to read must have been laborious in the extreme and must have cost his pupils many severe headaches. He used the ordinary script of the period, broadening some of the letters under the mistaken idea that they would thus be more legible, and used the full quatum of fifty-two characters, caps, and minims. The scheme of his font is shown in Fig. 1. It says much for the delicate touch of the pupils that they could discriminate between characters such as these. Note the needless complication of the forms, as for instance in the flourished A and P. The leading defects of the system became at once apparent, and the next step was the substitution of a bold great primer roman with marks of abbreviation:

Un bō père done tojors
à ses ēfās la noṛiture et le
désir du biē ē tot.

FIG. 2.

Except in a material reduction of the inordinate bulk of the first books, the reform was not very great. The next improvement, and a very great one, was brought out in England by Mr. Gall. He realized the two fundamental defects of the earlier systems — the overburdening of the mind with unnecessary forms (which, by the way, is a radical defect in our present scripts, though appealing as they do only to the eye it does not strike the ordinary reader), and the retention of nice distinctions, which, though they do not necessarily strain the vision, are very perplexing to the touch. Gall's modified roman, with its single alphabet, was the first really scientific system. The alphabet, with others, may be found in the "American Dictionary of Printing and Bookmaking."

Shortly after the promulgation of Gall's alphabet, the Society of Arts of Scotland offered a gold medal for the best alphabet and method of printing for the blind. Out of the twenty-one alphabets devised by competitors, Fry's was selected. It would pass now as an ordinary fanciful sanserif, but, compared with Gall's, was a retrogression. Lucas' might also fairly claim to be a scientific system. In this the roman forms were abandoned altogether and ordinary shorthand symbols substituted, such symbols, of course, being used separately and not combined as in shorthand writing. Frere's was somewhat on the same lines, and had the further advantage of being phonetic. The system of Moon (1845), himself a blind man and teacher of the blind, had considerable vogue. It had points in common with both the preceding, but a fea-

ture of its own that each character though simplified had a resemblance more or less remote to the roman character, in whole or in part, to which it corresponded. In the United States, J. R. Friedlander devised a single-alphabet system of capitals, neither roman nor sans, but with most of the vertical lines curved, somewhat in the style known to printers as "concave." Dr. S. G. Howe, of Boston, devised a single-alphabet scheme, using an angular form of minims; many valuable works were printed in this style. Mr. Napoleon Kneass, a blind gentleman of Philadelphia, modified Howe's system by adding an alphabet of capitals—a retrograde step. Mr. Kneass contributed the article on the subject to Ringwalt's "American Encyclopedia of Printing" (1871), where those interested may find Friedlander's, Howe's and Kneass' systems shown together. The Braille system, which at this time was superseding all others in France, is only casually mentioned in Mr. Kneass' article. Thirty years ago, the three principles laid down in 1852 by the Rev. B. G. Johns and quoted with approval by Mr. Kneass still hindered reform. Two out of the three were fallacious

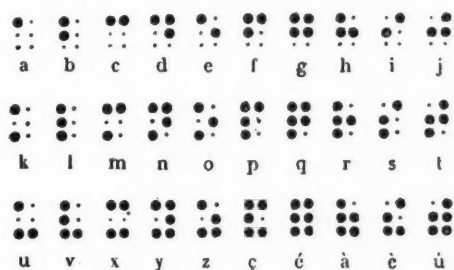


FIG. 3.

—more in the interests of those who can see them than of the blind. In order that their seeing neighbors might read the embossed books without difficulty, the blind had to learn a double alphabet with difficult forms, and were compelled to master the anomalies of English spelling. These are difficult enough to those whose eyes take in words and groups of letters as a whole—to the reader by touch they must be indescribably perplexing. It is remarkable that the "American Dictionary of Printing and Bookmaking" (1891-4) has no word about the Braille, which by that time had come into extensive use in Britain; but that excellent book of reference brings the subject down to no later period than its predecessor of twenty years before.

Early in the nineteenth century, Ch. Barbier, a Frenchman, invented an alphabet formed of three points arranged in various relative positions; but to Louis Braille, born near Paris in 1809, belongs the credit of devising a "point" alphabet that has to a great extent superseded all other systems. The basis of the system, which was brought out in 1852, is the grouping of six points in two columns of three each. By suppressing one or more of these, a great variety of groups are formed of from one to six points. The

first space occupied by a point, the rest blank, represents a; the last or sixth point, the rest blank, is the apostrophe. The entire group of six, in French, represents é; in English, where this character is not required, the word "for." The Braille alphabet, excluding extra characters, is shown in Fig. 3.

The small points represent blanks and are inserted only to show the relative positions of the embossed points. It will be noted that every letter has at least one point at the top; the punctuation marks do not. In the English scheme, many of the letters are used as in shorthand, as arbitrary abbreviations—l for "Lord," s for "some," t for "that," etc., and modified letters, extending to a scheme of nine points for words like "father" and "mother." The first ten letter-signs, distinguished by a prefix, represent the figures 1 to 0, and in French, the capitals are also indicated by a prefix. A few years ago, the Braille was adapted by K. Ishikawa, assistant instructor in the Blind and Dumb School, Tokyo, to the Japanese syllabary; but the large number of signs (73) exceeded the range of the six-group, and for the less-used syllables the nine-figure had to be used. I have a specimen-sheet of the complete scheme, printed in raised characters from types cast by the Tokyo-Tsukiji Typefoundry, dated May, 1896.

(To be continued.)

EIGHT-HOUR LEGISLATION.

TWELVE years ago the Legislature of the State of Kansas passed with some pride a statute providing that thereafter eight hours should constitute a day's work for laborers, workmen, mechanics and other persons employed by or on behalf of the State of Kansas, or by or on behalf of any county, city, township or other municipality in the State, and making it unlawful for any one thereafter contracting to do any public work to require or permit any laborer to work longer than eight hours per day, except under certain specified conditions, and requiring further that each such contractor for any public building or work should pay the current rate of daily wages.¹ It is not surprising that there came to be many who doubted the constitutionality of such enactment, and the question was in due course passed upon by the Supreme Court, in the case known as "*In re Dalton*." There the petitioner, who had been arrested for violation of the provisions of this statute, sought to be released on habeas corpus proceedings. The court held that the law was constitutional, because it was but a direction of the State to its agents, and no more than a proper exercise of its powers in this respect.² So far as this decision went, it determined the constitutionality of the statute when judged by the standards of the constitution of Kansas, and made the enactment and its observance binding upon all the people of the State.

But more recently there arose another case, in which the statute was attacked because of its alleged

¹ Laws of Kansas, 1891, c. 114.

² *In re Dalton*, 59 Pac. Rep. 336.

contravention of the provisions of the Federal Constitution, and upon these grounds the matter went to the Federal Supreme Court for final decision. By a unanimous opinion, the justices of that great tribunal have upheld the constitutionality of the statute, and henceforth there can be no doubt that eight hours constitute a legal day's work in Kansas on all State and municipal labor, and that the current day's pay, whatever the hours, received by laborers on other contracts or other day labor, will be received by those employed by or on behalf of the State or its municipalities.

This decision³ proceeded upon the ground that it is within the power of a State, as guardian and trustee of its people, and having full control of its affairs, to prescribe the conditions upon which it will permit public work to be done on behalf of itself or its municipalities, and that the building of a highway, whether done by the State directly, or by one of its instrumentalities, a municipality, is a work of a public, not a private character. The precise point determined was that one who, after the enactment of such a statute, contracts for public work, is not, by reason of its provisions, deprived of his liberty or his property, nor denied the equal protection of the laws in violation of the Federal Constitution. This is, of course, based on the obvious fact that all persons seeking to do this work are placed upon precisely the same footing, and in this there can be no advantage of one over the other.

Added interest is felt in this decision because it is directly opposed to the decision of the New York Court of Appeals, the highest court in that State, concerning the constitutionality of a statute of the State of New York, substantially similar. By a divided court, it was there held that the statute was unconstitutional and void.⁴ The opinion of the majority held that a municipal contractor who has fully performed his contract for grading a public street and, as provided therein, has received from the proper authorities a certificate showing that the contract price agreed to be paid has been earned, may compel the city to pay the amount due, although he has failed to comply with the stipulation required by the labor law that he will pay his workmen not less than the prevailing rate of wages in that locality, and if he fails to pay such wages the contract shall be void, since the labor law, so far as it relates to such a case, is unconstitutional. First, because in its actual operation it permits and requires the expenditure of the money of the city or that of the local property owner for other than city purposes; second, because it invades rights of liberty and property in that it denies to the city and the contractor the right to agree with their employes upon the measure of their compensation, and compels them in all cases to pay an arbitrary and uniform rate which is expressed in vague language, difficult to define and ascertain, and subject to constant change from artificial causes; third, because it virtually confiscates all

property rights of the contractor under his contract for breach of his engagement to obey the statute, and it attempts to make acts and omissions penal which are in themselves innocent and harmless. It, in effect, imposes a penalty upon the exercise by the city or the contractor of the right to agree with their employes upon terms and conditions of their employment. The agreement that the contract shall be void for violation of labor law is no defense for the city, because that defense rests upon the validity of the law; and that law being invalid, there is no agreement and hence no forfeiture.

The opinion for the minority, the dissenting opinion, written by Chief Justice Parker, held that as between citizens there could be no doubt that such an enactment would be wholly void; but expressly restricted by terms, as it was, to those employed by the State and its agencies upon work for the State, that is, the public, it should be declared constitutional, for the State had ever maintained and used the power to fix or alter, as it saw fit, the compensation of its servants. "Indeed," Judge Parker remarked, "the compensation for every kind and character of service whatever had always been fixed either by the Legislature directly, or through agencies created by it, the original source of power in all cases being the Legislature. Nevertheless, there were those who conceived the absurd idea that there was some distinction between the compensation for day laborers and the compensation for all others engaged in the service of the State, and so the demand of one Clark, who was employed on the canals, for the compensation fixed by the Legislature, was challenged and came before this court, where the question was put at rest by a unanimous decision that 'There is no express or implied restriction to be found in the constitution upon the power of the Legislature to fix and declare the rate of compensation to be paid for labor or services to be performed upon the public works of the State. That legislation is doubtless open to criticism from the standpoint of sound policy and expediency, but the courts have nothing to do with these questions, so long as it is not in conflict with the constitution. And we think that a general law regulating the compensation of laborers employed by the State or by officers under its authority, which disturbs no vested right or contract, was within the power of the Legislature to enact, whatever may be said as to its wisdom or policy.'"⁵ Therefore, Judge Parker continued, the State may contract, it can contract, and impose upon those with whom it makes its bargains, such terms as seem wise or expedient to it, precisely the same as private individuals or corporations, so long as no constitutional rights are infringed. And he could find none to which this enactment ran counter.

The decision of the majority in this New York case is a direct negation of the principles declared by the Kansas court, but the opinion of Judge Parker, *supra*, is fully in line with the position taken by the Federal

³ *Atkin vs. Kansas*, 191 U. S. 207.

⁴ *People ex rel. Rodgers vs. Coler*, 166 N. Y. 1.

⁵ *Clark vs. State of New York*, 142 N. Y. 101.

Court. From the trend of such comment upon the cases as has been made by the daily press, and those ardently favoring or ardently opposing the enactment in all States of such eight-hour laws, it would appear that there is a somewhat widespread misunderstanding of the precise effect, the one upon the other, of these opposing declarations of principles.

Federal courts, whenever called upon to administer State law, or pass upon questions involving matters of State law, adopt such constructions of that law as have been made and adopted by the court of last resort in that State. They have no authority to do aught else. Federal and State laws have concurrent operation, Federal and State courts have concurrent jurisdiction, but only in such matters as do not bring them into conflict. Whenever this conflict occurs, the Federal law is, of course, supreme, and the State law is at once abrogated. In Kansas the eight-hour law was an integral part of the law of the land when affirmed by the highest court in the State. Its reaffirmance, when brought to the Federal Supreme Court, made it no more binding upon the citizens of the State, save as it was now known to have been approved beyond possibility of recall except by the power that enacted it — the Legislature. Being a State law, it is now of no more binding or legal effect upon citizens of other States than before. Therefore, the decision of the Federal Supreme Court has no direct effect upon the New York statute. If a new case should arise under this statute, the Kansas case could be cited as persuasive authority, and would certainly be of very great weight. It might even induce the Court of Appeals to change its opinion, but it would not be, it could not be, controlling opinion. As a recent writer⁶ has said, the courts of a State are the final arbiters of the interpretation and validity of its own laws under its own constitution. The New York statute was held unconstitutional under the New York constitution by the highest court of the State of New York. So long as this decision is not overruled the Federal courts are bound to follow it in cases arising under the New York statute. If a case were taken to the Supreme Court of the United States, that court could and probably would hold that the statute did not violate the Federal Constitution, but it could not hold that the statute did not violate identically similar provisions in the State constitution. Failure to differentiate these two factors of the problem is responsible for a deal of the uncertainty with which the people at large regard this matter.

It should be observed here that all the foregoing applies only to the relation between the State and its employees; it does not and can not apply to relations between individual employers and their employees. Were such a statute passed, it seems plain it would be at once declared void, because an unwarranted and unwarrantable invasion of private rights. Upon one ground only could it be supported — the police power of the State, by which is meant the power inherent in

the supreme authority of a State or nation to make laws for the proper regulation of the lives, health and property of the people. Under this power statutes have been made, and upheld, limiting the hours of labor of persons working in mines or smelters, or restricting the employment of women and children. But these are all exceptional cases and are supported for that very reason. To say broadly that I shall work for you but a stipulated number of hours, or that you are to be punished if you allow me to work longer, and that the payment shall be the same as given other workmen upon the same tasks, whether their workday be shorter or longer — that can not be sound law.

If the pending bill providing for eight hours only each day, on all work and contracts performed for the Government, passes Congress and becomes law, it would seem likely, in the light of this Kansas case, to be upheld, so long as adequate provision were made for the integrity of vested rights and contracts. It must be said, however, that this is so sweeping in its scope, and will affect so many factories where Government work is but a part of the output, and where employees now work from eight to ten hours daily, that the possible results of the enactment can not be accurately foretold, and a construction of the law and its meaning will probably be necessary at an early day. For, should this present bill fail, another would doubtless take its place with the quickness of the succeeding runners in a relay race.

It is not generally known, perhaps, that one of the earliest of eight-hour laws was passed by the State of Connecticut, and all but twoscore years ago at that. The law⁷ still stands upon the statute books, a model of brevity and comprehensiveness; but it is without strength or virility, it is never invoked, it is a dead letter. In 1867 the General Assembly enacted this statute:

"Eight hours of labor, performed in any one day, by any one person, shall be a lawful day's work, unless otherwise agreed."

It will be observed that there was no distinction between employers who were the agents of the State, or the State itself, and those who were individuals or corporations. There were no legal or verbal subtleties, no provisos of learned sound, no apparent possibilities of latent defect. Yet the last three words were the undoing of the whole. Within two years of its enactment, the statute came before the Supreme Court of Errors for construction, and, while the question of constitutionality did not arise, the court found that when there was an agreement to work more than eight hours for the wage stipulated, the statute did not apply. It further found that this agreement might be implied as well as expressed, and also that if an employee remained at his task for more than eight hours he could recover no more than the compensation agreed upon, in the absence of any stipulation that he should be paid for the additional time. In a word, if it was the custom

⁶ 7 Law Notes 203.

⁷ Conn. Statutes, rev. 1902, sec. 4692.

to work ten hours, the employee who accepted work was held to have impliedly agreed to work ten hours for the current wages, and thus was the statute superseded.

The precise point determined by this case⁸ was, that a week's work under a contract of work at a fixed price per week, was work for the period of a week, and not for six periods of eight hours each, and that consequently a party who under such a contract had worked sixteen hours a day, could not recover for two weeks' work in the period of one week. The only effect of the statute, where a case falls within it, is to release the laborer from work, and entitle him to compensation for a day's labor, at the end of eight hours. If the laborer works more than eight hours in a day, he can not, unless by special agreement, claim any additional compensation for such additional work. In this particular instance, the plaintiff had contracted to conduct a coal gas establishment for the defendant, receiving a fixed sum per week as wages. The business was of such a nature as to require sixteen or more hours' work each day, and the contract was made with an understanding on the part of both parties of this fact. The plaintiff accepted his weekly wages, and then under the statute claimed that because he worked twice eight hours he was entitled to twice his agreed weekly compensation, each week. This contention the court could not accept.

Written for THE INLAND PRINTER.

WONDERS OF A CITY PRINT-SHOP.

BY LEON IVAN.

TOM JENKINS returned to his ancestral home during his Christmas vacation, and naturally gravitated to the *Frogtown Free Press* office, where he had served his time. Everything looked just the same as he left it, except for a change in the dates of the stud-horse bills and auction posters that adorned the walls. Mr. Jones, the editor, proprietor and type-hustler-general, met him at the door and, recognizing his old assistant, shook hands and inquired if he was looking for a job.

"No," replied Tom, "I have got a pretty good thing in the city, thank you."

"Where are you working?"

"At the Forensic Collegiate Press, Chicago," said Tom.

"What sort of a place is it?" asked Jones.

"It is an educational institution where the neophytes are instructed in the art of acquiring their farinaceous sustenance by the sudorific exudation of their jaws," remarked Tom.

"My!" ejaculated the devil, who, with Bill Thomas and the rest of the staff had come forward to greet the newcomer.

"I suppose they pay pretty good down there, and you would not care to come back here?"

"Well, no. After my urban experience I should not care for these bucolic surroundings."

"Do you do pretty nice work there?"

"Yes. Only that my innate modesty prevents me mentioning the fact, I might state that I do some of the finest work in the place, for I seem to have an intuitive perception of the idea endeavored to be inculcated by the advertisers, and by a psychological association of those ideas in a proper philosophical manner am enabled to turn out displaywork that for elegance of design, originality of conception and classic beauty is not to be surpassed in the city, though there are some pretty good printers there."

"I suppose you have to be a pretty swift typesetter to hold a job there?"

"We don't set much type by hand. We have a machine to do that and a boy to correct it before it comes to us."

"Do you just distribute, then?"

"Oh, no; a man melts it all up again and it don't have to be distributed."

"It must be pretty hard work dragging the machine around to the cases every time you want to set a line," observed the devil.

"You don't drag it about," said Bill, "I have seen a picture of a machine in THE PRINTER, and it has a big hopper, like a fanning mill, on the top where you pour the type in you want to set."

"That's where you put the copy in," interjected the boss, who, to turn the subject, inquired whether Tom had the same old trouble kicking the Gordon.

"We have electric motors to run the jobbers and boys to feed them."

"Do you run a cylinder press, then?"

"No, our principal press is a rotary that feeds itself from a roll of paper a couple of miles long. They just put one end in to get her started and off she goes."

"There must be some pretty big offices in the city?" broke in one of the boys.

"Yes, some of them are bigger than that new barn and four or five stories high."

"Say, Tom," said Mr. Jones, whose indignation had by this time got the better of him, "we always did think you were a pretty good liar, but when you come to tell us you work in a shop where they have a machine to set type, a boy to correct it and a man to throw it into the kettle; and talk about sheets of paper half a mile wide and as long as from here to the State road, stuck into a print-shop bigger than Cy Hemlock's barn, you are laying it on too thick."

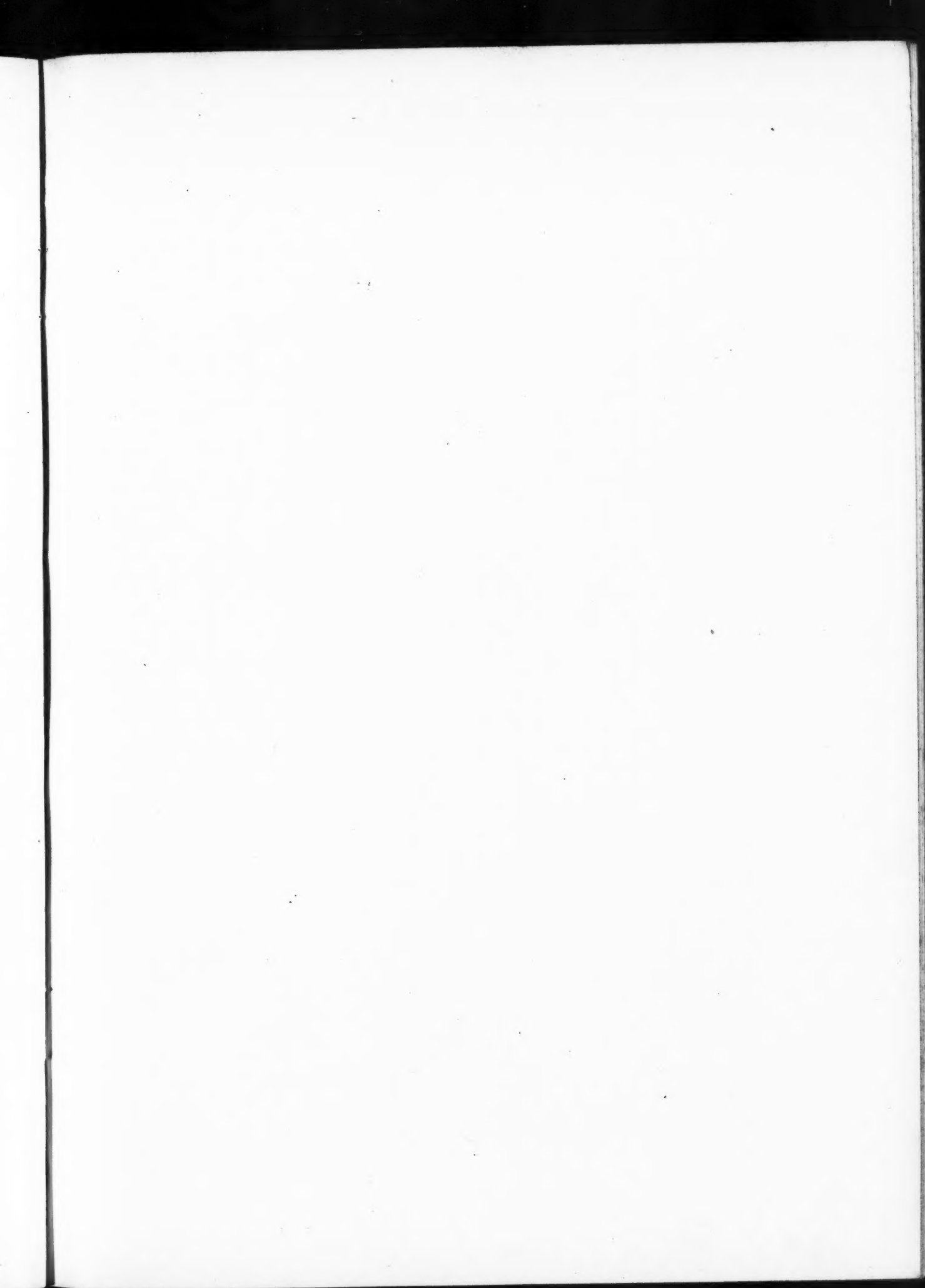
"But it is true as gospel," said Tom, with some warmth.

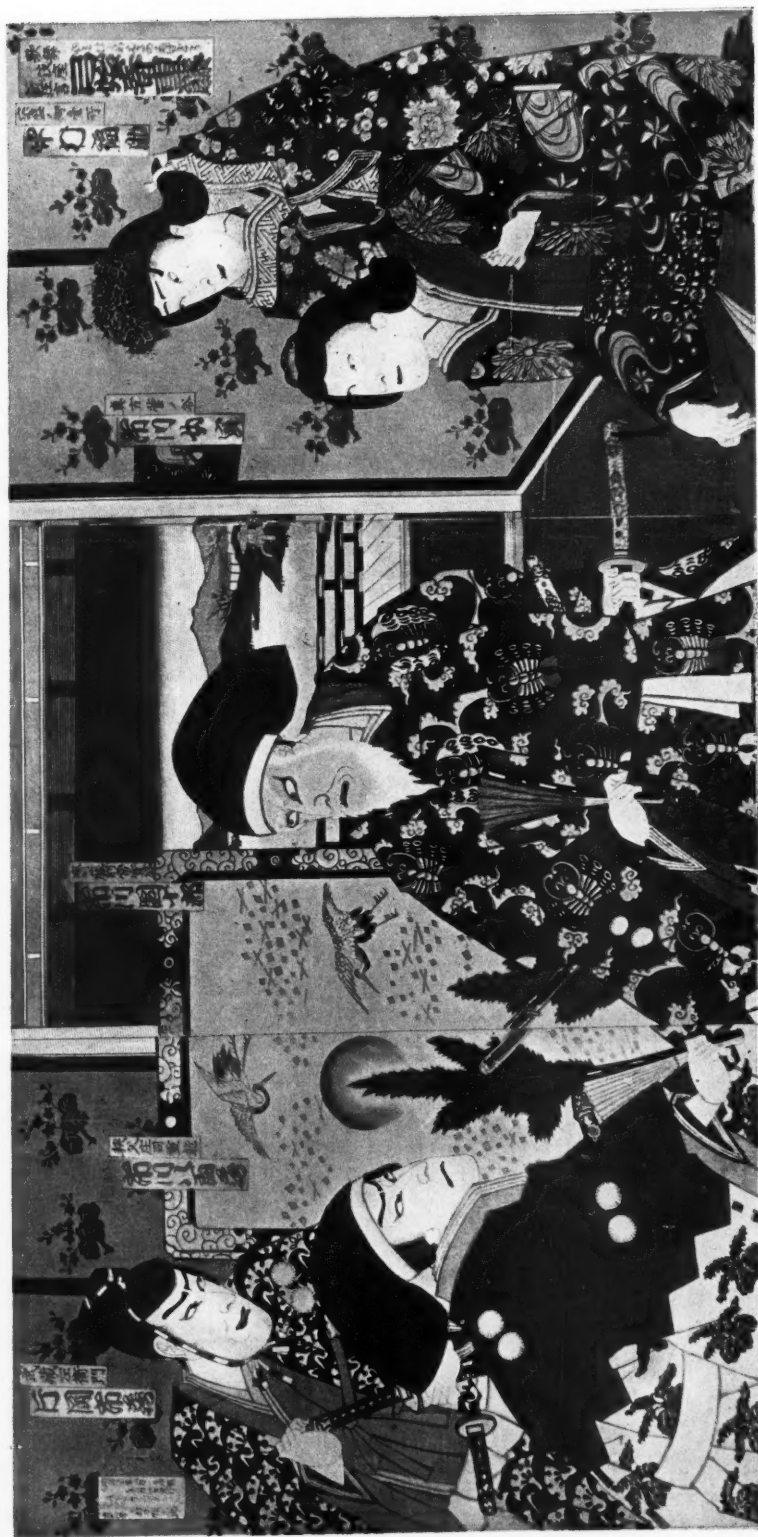
"Get out of here before I bat you over the head with a mallet," retorted Mr. J. "I always did hate a liar, anyway," he added, as Tom quit the shop in a rage. "That fellow must think we are crazy if he imagines we take any stock in yarns like that."

HIS TEACHER.

I owe most of my skill in my trade to THE INLAND PRINTER.
—John Lawrence, Talbotton, Georgia.

⁸ Lusk vs. Hotchkiss, 37 Conn. 219.



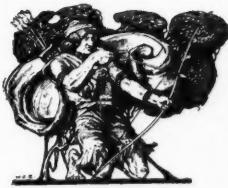


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SUBSCRIPTION RATES.

One year, \$2.50; six months, \$1.25, payable always in advance. Sample copies, 25 cents; none free. After July 1, 1904, \$3 per annum; six months, \$1.50; single copies, 30 cents.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED.** Send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the eighteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Single copies may be obtained from all news-dealers and typefoundries throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOV, Phoenix Works, Phoenix place, Mount Pleasant, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial buildings, Ludgate Circus, London, E. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
JEAN VAN OVERSTRAETEN, 17 rue l'Kint, Bruxelles, Belgium.
SOCIETA DELLE MACCHINE GRAFICHE ED AFFINI, via Castelfidardo, No. 7, Milan, Italy.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
JAMES G. MOSSON, 6 Glinka street, St. Petersburg, Russia.

1-4

EDITORIAL NOTES.

PRINTING is a strictly "made-to-order" business. "Misfits" or "uncalled-for" goods are a dead loss. In dull seasons it is not possible to stock up for future trade. These reflections should stiffen figures.

THE German phototypic printers and their employes recently concluded arrangements for a new scale. The 8½-hour day has been agreed to and the minimum salary during the first year following the four years' term of apprenticeship is to be \$4.90 weekly, subsequently rising to at least \$5.80. One apprentice is allowed to every five journeymen. For overtime one-third extra is paid, and one-half extra for Sunday work.

PRINTERS' boards of trade and the local Typothetae may take a lesson in policy from their co-partners in the trades unions. The trades-unionists have their quarrels among themselves as to jurisdiction, etc., but they unite solidly on standing out for the maximum price. The tendency of the employers, however, is to put a competitor in as bad a hole as possible and throw the plunder to the public, forgetful that "fed fish won't bite."

FROM the mistaken policy of trades unions in taking incompetents into membership lest they should be used by employers to defeat the aims of organized labor, has come about a condition wherein good mechanics are at a premium, but at a lower premium than could be paid if the employers' resources were not taxed in paying an excess minimum scale to incompetents. In the final sifting of evidence as to the "rights of labor," "labor's proportion of prosperity," etc., it is open to question if labor is not now receiving in many instances more than its due.

THE government of the Presidency of Madras, India, has had trouble in its printing-office, too. During the progress of a strike there, convicts from the Penitentiary Press were drafted into the service, and at last advices were to be retained until "other printers could be found." There seems to be a close association between government works and the prison. It is said that if Uncle Sam's government printers strike there is a possibility they may go to jail. Under John Bull's benevolent assimilation scheme as applied to the East Indies, if the Madras government printers strike they are defeated by taking men out of the penitentiary under a picket-proof police escort. And yet some people affect surprise at the decline of the striking habit among printers.

AMBIGUOUS orders bring error and contention in their train. Unlike the "quality of mercy" that blesseth him that gives and him that takes, the ambiguous order damns him that takes equally with the giver. A case in point: Under date of March 10 an

engraving house writes: "We have some little trouble with one of our customers over the reading of an order, and thought perhaps you could give us some light upon the subject. The order reads: 'One engraving of each side of carton enlarged $2\frac{1}{2}$ times.' There are four parts three inches square. Please give us your opinion as to what size it should be when enlarged." Would it not have been wiser to inquire of the customer exactly what he meant than to wait until the interpretation was placed before him in the form of an engraving and a bill? According to the order, $22\frac{1}{2}$ inches would be the size of the area of each cut, but there was room for a misunderstanding that the man who booked the order and every one who accepted the instructions is responsible for. "Be sure you are right, then — but not till then — go ahead."

IT appears that in Merry England the courts, or some of them, fix the rates which may be charged for certain classes of law work. The Master Printers' Association of London objected to a rate which had been set in 1871, and "approached" the Lord High Chancellor to whisper in his judicial ear that "Since these prices were fixed wages have twice advanced, and the documents are no longer of the length that they used to be, the price allowed being quite unremunerative, and in many cases devolving an absolute loss on the printer." Although there is no record of the bewigged L. H. C. being from Missouri, he had to be "shown," and after a deputation of the association waited on him with the proofs, he "saw" and raised the rate fifty per cent. The master printers say this is one result of organization, and the Lord High Chancellor proved himself to be a great jurist — it took him nearly two years to reach a decision.

THE employing printers of London, England, appear to be much incensed against the Society of Compositors. They complain that the Society refused to submit certain disputed questions to arbitration, though the employers were willing to accept the decision of the governmental bodies, equivalent to our board of mediation and arbitration, or even a committee of trade-unionists of repute. The bone of contention is whether a machine operator in a book office can be required to do other work than machine composition. The employers contend that if a man has spare time, owing to lack of work suitable for machine composition, he can be required to work at the case or elsewhere at the higher wages paid operators. The employers say the Society's answer is in effect: "If machine composition is so slack that the man has, practically, only half a day's work in the week, he shall sit and do nothing for the remainder of the week at the employer's expense, although handwork is waiting to be done." That is probably overdrawn, and without expressing an opinion on the merits of this controversy, there are few, if any, scales on this side of the Atlantic that contemplate a man receiving wages for

time he has not actually worked. Generally speaking, the office's right to assign employes most advantageously is not questioned, except it be for regulations requiring the higher rate of wages to be paid when there is not the same minimum scale for all classes of work. Individual workmen may and do object to being shifted from one class of work to another, but that is a personal question and one about which the union does not interest itself.

THE London *Daily News* is a radical, or pro-labor, paper; yet it had trouble with its employes. First it quietly supplanted its composing-room force with nonunionists, paying its old employes full wages in lieu of the notice customary in the trade in England. For some reason this was unsatisfactory, and in a few days the following note appeared in the *News*:

We are gratified to be able to state that, through the medium of Mr. John Burns, M.P., an entirely satisfactory arrangement has been made between the managers of *The Daily News* and its old staff of compositors and that, in consequence, to-day's issue has been produced by them. The new basis of agreement is a time rate of wages of £3 10s. per week for the "case" hands, the Linotype operators remaining on "piece." We have reason to believe that the incident, so far from having any ill effect, will greatly improve the future relations between the master printers and the London Society of Compositors. For this happy result we have to thank the amicable spirit in which the negotiations have been conducted, and the admirable qualities of Mr. John Burns as a smoother of troubled waters. The nonsociety men who have been engaged in the production of this paper since Thursday last received from *The Daily News* six months' salary in lieu of notice — the total amounting to £4,000.

THE DOLLAR PRINTER AND THE DOLLAR LAWYER.

THERE'S fallacy in the idea still fondly cherished by some makers of printing as well as many buyers of printing — the idea that so long as a bit of printed matter will answer even indifferently well the purpose for which it was intended, its chief commendation, the point toward which attention must be most closely directed, is its cheapness. This thought is perhaps not unknown in other lines of activity, but, as it seems to those of us who are interested in the two-fold capacity of onlooker and partaker, it is not elsewhere so persistent and so tenacious.

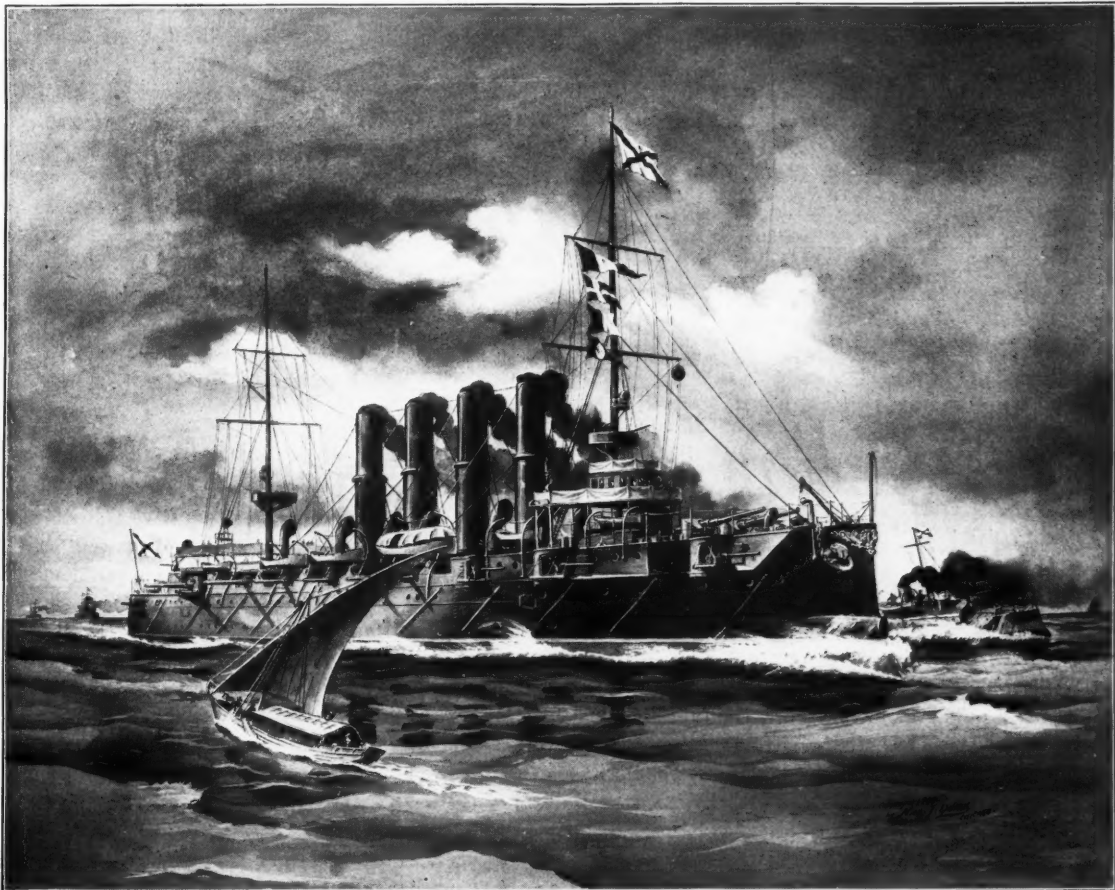
A practitioner of law whom I know, for instance, was called upon to draw wills for a man and his wife. The matter was absurdly simple, the instruments almost unprecedentedly brief. They were hastily penned upon a half-sheet of foolscap each, duly acknowledged, and handed to the husband. He took them somewhat dubiously and said, "How much?" The lawyer was youthful, 'tis true. He considered the probable amount of the estates involved, the time expended and the fear of losing other possible clients to whom it might be said that his charges were high, and made answer that he guessed about a dollar would do for the job. Herein he closely resembled more than a few printers

whom both you and I know right well. The client seemed to hesitate, and the attorney was deliberating whether it would be contrary to professional ethics to reduce it to ninety cents, when the dollar was seen to be forthcoming, and the couple departed. The Blackstonian soliloquized that it was as a matter of fact altogether too cheap, but he would not have been doing anything anyway, and the dollar was really all clear profit, because expenses were going on whether

were scornfully destroyed, and the worthy testators went on their way rejoicing.

Telling me of the matter, the first lawyer said that it had taught him never to fear asking a fair and reasonable compensation for whatever of office or court work came to him thereafter, taking care, however, that services were really rendered to an extent that would justify the charge made.

In the case cited, the wills first made were to all



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RUSSIAN CRUISER VARIAG.

6,500 tons (American built). Sunk at Chemulpo after desperate fighting against eleven Japanese vessels. The fastest vessel of her class in the world.

there were clients or not. Again does this reasoning remind us of certain printers who seek to square themselves with their own better judgment.

But presently it came to the knowledge of this lawyer that the couple went from his office direct to that of another newly admitted counsellor and told him that they wanted their wills drawn up, but wanted it done rightly — not to rush it too much. This man gave close heed to explanations, drew the instruments carefully upon best of ledger parchment, sealed them with imposing wax, and, tying them with the time-honored red tape, calmly asked five dollars for each. It was paid cheerfully and with alacrity, the first wills

intents and purposes the equal of those subsequently prepared, so far as concerned the mere question of compliance with statutory requirements. But in appearance they were hasty, niggardly, unsatisfactory and unattractive. Very possibly the signers of the wills had an unduly inflated notion of the importance of the property they were thus devising, but they were fully warranted in desiring the instrument bearing their wishes to be such as would be a credit and not a source of regret.

The primary purpose of commercial stationery is to apprise its recipient of the name and business and address of the person sending it. A pen scrawl, or

a rubber stamp, will do this, and is cheap. But no one now thinks of employing such crude methods. The hasty, uncouth heading will do this — and it also is cheap. But it does no credit to the house or individual sending it out. Therefore is it that the demand for distinctive, artistic stationery was created and is expanding by leaps and bounds. It costs more than the other — yet not so much more. It is pleasant to use, and pleasant to receive. It pays for itself over and over again. It may truthfully be said to constitute one of the lubricants of the wheels of progress.

And note: The dollar lawyer never again attempted to draw two wills for a dollar. He gave more for the money, but he charged, and obtained as readily, higher and more remunerative rates ever after. Herein his logic differs from that of the average printer, and herein is it to be commended. R. C. M.

LABOR LEADERS' UNENVIABLE POSITION.

ONE of the prominent anti-union agitators recently denounced the officers of labor organizations as anarchists who lived by fomenting strikes and inciting their "followers" to lawlessness. The ubiquitous interviewer secured the gentleman's ear for the purpose of having him specify some of the anarchists to whom he referred, asking him what he thought of John Mitchell, the president of the coal miners' union. He grew loud in his praises of Mr. Mitchell, lauding him as a real benefactor to his class and society. If that be so, then the gentleman either spoke of that of which he was ignorant or his denunciations were malicious slanders. There are labor officials who foster the striking spirit, but you will not find them among the officers of old and stable national unions, such as those of the molders, cigarmakers, bricklayers or printers. The mere agitator is found among local "leaders" who in reality are busy seeking popularity and led into that position by reason of their penchant for following the crowd. Mr. Mitchell has through force of circumstances been much in the public eye, and his record is known to the world. To many people his opposition to strikes and appeals to the miners to live up to their agreements came as a revelation of a new order in unionism. There is no unionist who is not proud of Mr. Mitchell's achievements, but he was by no means the first labor official to oppose strikes or to exercise all the influence in his power to have unionists adhere to trade agreements. Other officials have not only threatened to fill the place of union strikers, but have done so, and at times — owing to the proximity of election day or other causes — when their action endangered their positions. In at least one instance in the printing trade, officers of a union not only secured men to fill the places of strikers, but obtained leaves of absence from their regular employment and worked themselves. In no gathering of workingmen will avoidable striking be more heartily condemned than at a meeting of national labor officials.

Instead of these men "thriving" on strikes, their self-interests are subserved by an avoidance of them. Strikes cause an immense amount of disagreeable and profitless work; win or lose, they disturb the membership, thereby producing unrest and a certain amount of dissatisfaction, which are inimical to continuance in office, and, then, strikes are great treasury depleters, which bring in their train a ceaseless stream of exasperating queries concerning the whereabouts of "our money." Worst of all, though, is the denouement. If a strike is a success, the official is forgotten and there is much self-gratulation among the men, with many assurances that "we did it"; if a compromise is effected on the advice or through the intervention of the official, that luckless individual is accused of "selling out"; if the movement is a failure, the official is a handy scapegoat on which to temporarily load all manner of sins of omission or commission. It matters not whether he took pains to demonstrate that success was impossible or that his advice was scouted at every turn during the struggle; on him the blame is placed. These men chafe under this treatment at times, but seldom do they complain publicly. To do so might result in bringing the organization into disrepute or lessen its chances of victory, which would be deemed disloyalty to the cause. There seems to be a tacit understanding between all parties that this misrepresentation and abuse is the one sure perquisite of being dubbed a "labor leader." Little wonder, then, that union officers can not be counted among the pro-strikers. To a man they uphold the right to strike and defend strikers, but they are chary of resorting to that extreme measure. I doubt if Mr. Powderly ever urged men to vote for a strike in his life; and I have been informed on excellent authority that the much-maligned Debs did everything in his power to prevent the Pullman boycott, while President Shaffer, of the ironworkers, was in private bitterly opposed to a recent strike by his organization, for "calling" which he has been roundly abused by the press. Some able editors predicted Shaffer's defeat for reelection as a result of the failure of the strike, and thought the ironworkers obtuse when Shaffer was returned by acclamation. Nine or ten months elapsed between the events, and to those in the know the loss of the strike proved Shaffer understood conditions in the trade better than the majority of his fellows. Recently Mr. Gompers advocated resort to strikes before accepting reduction of wages at this time, and there were many expressions of astonishment that he should take such an extreme position. If advocacy of strikes were customary with labor officials, there would be no surprise at his position in this case; and yet, probably Mr. Gompers has more faith in the efficacy of strikes and boycotts than any other prominent unionist.

As with strikes, so it is with rioting and violence. All the self-interests of these men are injured when they are resorted to. There is comparatively little violence in printing-trade disputes, but my personal

experience is that one can regard such "breaks" with infinitely more equanimity as a full private than as an official. When burdened with the responsibility of managing a strike, the natural impulse is to go gunning for the man who commits an assault. Only the inexperienced resort to such tactics in the belief that they are helping their cause along. I do not refer to the blow given on the spur of the moment during the heat of controversy between excited men, for such occurrences are regrettable and unavoidable, but to premeditated assaults committed on the theory that terrorism is effective — a most absurd idea, by the way, for a unionist to entertain, as it is palpable that if a man should secure a situation in fair and open manner — which is a cardinal principle of unionism — there is no excuse for him descending to thuggery and black-guardism to retain one. Though officials be opposed to the use of such methods, it is true they do not rush into print with denunciations of the perpetrators. Their reason for not doing so may be a mistaken notion, but it is a very natural and human one. As these violations of law make good "news," they are usually greatly magnified in the press, and the official reasons that, if he were to speak out, what he said would be distorted and used to the injury of his constituents, and, unless he be a most unusual man, he takes into consideration the fact that his mistaken colleagues believe they are doing evil that good may come out of it. Ethically this is all wrong, but there are few of us who are not disposed to minify the admitted faults of our fellow-partisans or look with toleration on the wrongdoings of a friend, especially if he is laboring on our behalf. Those who severely criticize union officials for this laxness, including the gentleman who denounced them so violently, doubtless would have their hands full if they were to attempt to make all their business friends and associates live up to the law. Among the pleas advanced in a petition praying for the extension of executive clemency to a convicted banker was one to the effect that if the banking laws were enforced the entire fraternity would be behind the bars. Even the legal profession is not free from this blight. An attorney of considerable repute (now a United States judge) once informed the writer there was a lucrative field open to the man who would be "mean" enough to see that lawyers obeyed the statutes in protecting the interests of their clients.

But this does not excuse the lawless workingman or the union official who fails to expose him, though it shows the former's inaction is prompted by the same motives as actuate others in almost similar circumstances, even some whose sworn duty it is to enforce the laws made for rich men. The most complete answer to the detractors of labor "leaders," and those who believe them to be dishonest and unfair as a class, is that employers who know them best respect them and trust them. The bane of many union officials is the proneness of employers to name them as arbitrators to settle disputes with their workmen. In some labor

headquarters this is a daily occurrence, and not infrequently involves rendering a decision which is tantamount to making the scale for the town or district. That such propositions usually emanate from employers is proof that labor officials are not what the English would call such a bad lot, and answers all the vituperation about them being parasites and bloodthirsty anarchists.

W. B. P.

THE GERMAN IDEA IN SWEDEN.

SWEDEN does not cut much figure in the industrial world — in fact, we seldom think of it as a commercial country, yet they do some things exceedingly well in the land of sweet singers. Printing-office proprietors and their employes have recently entered into a scale agreement, which is to hold for five years. Naturally, this was the result of demands made by the employes, some of which were modified materially before being accepted by the employers. The Swedes have adopted the German idea — amplified in these columns some time ago — of a minimal scale for the entire country, with extra payments for difficult or superior classes of work and localities where the cost of living is above the average. The jurisdiction is now divided into three districts, with a time basis of fifty-four hours a week. In some particulars the scale differs materially from what we have been accustomed to. In Sweden a sort of sliding scale prevails, based on the length of time a journeyman has worked at the business. Following out this plan, in one district the minimum wages during the first year after apprenticeship is \$5.30, for the second year \$6, after which the full minimum rate of \$6.48 is paid. The arrangement for overtime does not sound so strangely, for something akin to it is found in some of our newspaper scales, being adopted for the purpose of meeting conditions incident to the publication of large Sunday papers. Under Swedish rules, not over twelve hours' overtime is worked in any one week, and for the first three hours, time and a half is paid; for the rest, double time. The extra payments referred to for different localities vary from five to thirty per cent. The important and significant thing about this is that in Sweden they do not attempt to settle such matters by strikes or lockouts.

FIRE PROTECTION.

THERE is, it seems, a somewhat widespread impression that when once a building, large or small, has been equipped with an automatic sprinkler system and properly connected with the city mains, there is naught to be done but reduce the insurance policies or maintain them at half the former premiums, and sleep secure o' nights, free from all fear of fire. This, however, is not so; 'tis but another instance of extreme optimism — an optimism unwarranted by fact.

A building properly protected with automatic sprinkler systems is infinitely more safe for life and property than one not so protected; but the benefits

flowing from the installation of such a system are imperfectly understood. It does not follow that rates of premium will be lowered simply because a building or part of one has been piped for sprinklers. Rates will not be affected to an appreciable degree unless at least two things occur jointly. The building must, first, be entirely equipped—it will not do if a portion only be given this added protection; and secondly, it must be isolated. In such case, and especially if it be a factory building situated at some distance from other structures, the premiums may be subject to a reduction of from one-third to one-half. Local conditions will control very largely here, as in all matters pertaining to fire insurance rates.

But this view of the possible reduction of premium is by no means the only view, nor really the proper view, to take of this matter. It is very true that printers pay, and for years have paid, a rate of premium that is higher than that paid by other lines of industry, where the risks are actually as great. But printers are paying for past sins of their forbears and some of their compeers. And careful and cleanly though the present shopowners and shops may be, the rates have been fixed as for the untidy, unclean and really dangerous offices of the past; and the rates change but slowly, far more slowly than printing-office conditions change for the better.

A little more or a little less on the thousand dollars is a matter of small consequence, however, when comparison is made with the loss or the preservation of an office. And here is the service of the sprinkler. It is intended simply as the ounce of prevention that shall make unnecessary the pound of cure in the shape of a draft from the insurance company after the ruins have ceased to smoke. It will not stop a conflagration that has raged over half a city; it can not maintain intact a building exposed to the fierce heat that is destroying its neighbor building, separated perhaps by an alley, perhaps by a flimsy brick wall. But this it does: When fire makes itself evident within the protected building, the sprinkler pours a ceaseless flow of water upon the spot where the danger is, drowning it ere it can acquire headway. It will also, in the best installations, automatically summon firemen and watchmen, that they also may do battle if that seems necessary, or shut off the flow of water if there is no more fire.

It will be said that damage from water may often exceed that from fire, but there are insurance policies which provide for this feature also. And a gentle soaking with water will usually cause far less loss to the printer than a combination of fire and smoke and water.

I have said that a sprinkler system would not protect a building against the sweep of flames from outside. And yet there comes to mind an instance where the persistent playing of a multitude of these infinitesimal streams of water upon the floors and beams of a brick building was largely instrumental in preserving the building itself and reducing to a minimum the

damage to its contents. This was exceptional, but it was of great value to the owners, as well as assisting materially in stopping the spread of the conflagration. As for the fires within the buildings which have been stopped in their very incipency, their number is legion.

Hence, the printer who occupies a few rooms or a few floors in a building, and causes his interests to be protected by means of automatic sprinklers, will not reduce his payments of premiums, probably, but he will render himself practically immune so far as concerns fire starting within his own rooms.

R. C. M.

OPEN-CUT TYPE AND OTHER THINGS.

EVIDENTLY the type designers and foundrymen are moving in the right direction in many ways, for note that, among other things, one of the latest type-faces is advertised in part thus: "Its open cut prevents filling up of counters, and insures a sharp, clean impression even on very rough stock." This sounds well.

In these columns some time ago the writer advocated as large openings as consistent in all letters where there was possible trouble because of their filling up when running heavy ink. In some of the late black-faced letters the openings in the lower-case letters "e," "a," cap. "A" and some others are so very small in the six and eight point sizes that it is next to impossible to run them on rough stock and not have them print solid. I have believed right along that the designers could design type with an open cut and not lose the desired style. And the openings in the letters referred to above could have been made larger—in fact some of the letters are furnished in two styles, one with a respectable opening and the other with almost none.

While speaking of type designing, it will not be amiss to say that to my way of thinking these two styles of the same letters in a font of type are a nuisance. Of course these letters may be used advantageously at times, but the trouble in keeping the two kinds separate by dividing the boxes, or picking the one wanted out of a box of type, is more than the thing is worth. The type salesman will tell you what a great thing it is to have some of the letters made both fat and lean, "such nice lines can be made," etc. But suppose there happen to be none of these letters in the line being set; and isn't it just as probable that the line will not go in the stick when the thin letters are used, as that it will? In my opinion the great majority of printers will be better pleased if but one style of each letter is furnished with the fonts, and that one neat and plain.

If the typefounders will cut out all letters of a freakish nature of their new faces, they will often be saved the expense of making new characters after the type is on the market, and will give the printers type that will not soon become an eyesore. E. B. D.

SUGGESTIVE VALUE OF SPECIMENS.

LET the foreman take home your trade journals and read them at his leisure! Possibly he takes one or more — certainly he does if he is progressive and enterprising; quite likely you have from one to half a dozen others that he does not have and does not think he can afford to buy. But he is interested in each one, and if given opportunity he will read them all and compare and sift what they have to say, deriving from this process far more real benefit than if restricted to those which he felt able to pay for. He will find matters of interest to him, matters that spell money-saving to you by reason of new or simpler or speedier methods of production hitherto unknown in your shop, but fully practical and set forth by those who have experience of their merits and demerits. True, these you might see by your own reading, but you will find it of advantage that the foreman also has seen and understands the change or improvement which you desire to introduce. And many a hint that may have escaped your eye will be patent to him, suggesting difficulties overcome and experiences gained, of which you may reap benefits.

You have, too, no doubt, books theoretical and books practical upon matters of interest to the craft. Let him take these for as careful perusal as he will give them. Suggest those in which you think he might have especial interest. Explain such parts as seem difficult or obscure, and listen to his own observations — he may be nearer the truth than your earlier ideas were.

And have no fear of lack of interest on the part of other workmen. Allow them to read freely such of your trade journals and even books as they do not have for themselves, stipulating only that the periodicals be returned in good order and at the time agreed, that they may be passed to the next. A little judgment will keep the working force of a small shop supplied with technical literature of the best kind for nearly or quite the entire month, to the vast betterment of the interest displayed and the work produced by all, from the foreman to the office boy.

Nor would I stop there. I like to drop carelessly upon the desk or the tables at which patrons are wont to sit the artistic creations of typefounders, of paper dealers, of publishers of trade papers chiefest of all. Never tell me that the general public does not understand and appreciate the qualities that make for good printing in its technical and perhaps least obvious sense! Times without number have my visitors begged or sought to buy some particularly attractive bit of work setting forth new type or new shade or finish of paper; scores of copies of *THE INLAND PRINTER* have been borrowed for a day or a week. Orders, more than a few, have come because of desire to duplicate or adapt a taking folder or a striking advertisement. Now, none of these orders had been, as it were, premeditated. They came because the perfection of the printed sheet roused emulative thoughts and because with the

thoughts came every incentive to immediate action — none to delay.

Possibly the captious will discover herein the germ of that "sordid commercialism" so ardently denounced and so openly worshiped by opposite groups of printers and of publicans; but I plead not guilty. Were there never an order from this display, I would still maintain it, and with equal pleasure. That orders come, does not detract from the pleasure of having these varied beacons of printing progress within one's constant view, nor does it militate against that pleasure if one who sees them with equal keenness of vision fails to purchase for his own. The pleasure of doing this is of itself reward enough, whether the recipient of the book or the brochure be the foreman or the office boy, a civic officer or an occasional caller.

Put before your workmen and your friends and customers the very best that is produced in the way of letterpress and plate printing. You will educate the one to a greater degree of skill and pride in the production of such work, you will educate the other to fuller appreciation of the beauty of the work you are producing. These latter will soon demand a higher and ever higher standard, but this will be met by the output of the men who are being trained consciously and unconsciously to a degree of skill superior to and hardly possible to be attained by those who labor without incentive and encouragement such as I have suggested. Educate your workman; make him feel that there is in his task far more than day's work and day's wages; inspire and strengthen him when he shows interest and capacity for learning. Thus may it come about that the loud-lamented incompetency of workmen shall be a thing of the past — a consummation most devoutly to be wished!

R. C. M.

Written for *THE INLAND PRINTER*.

"CAN'T I HAVE IT RIGHT AWAY?"

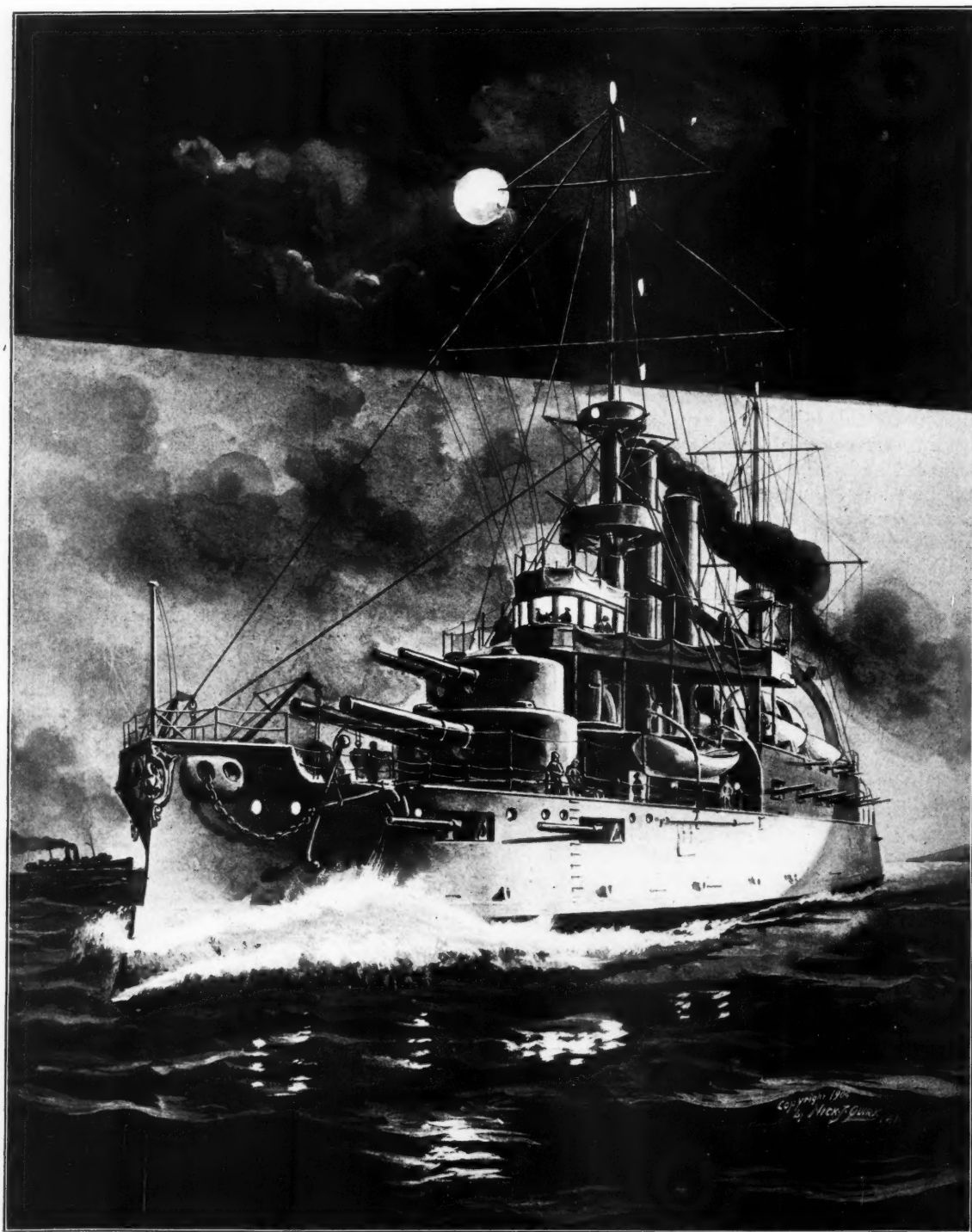
BY STRICKLAND W. GILLILAN.

I sat beside the estimator's desk one afternoon —
He hadn't had a smell of lunch, but said he'd "join me soon."
I know a very little of the art preservative
And hadn't a suggestion or a helpful lunch to give.
So there I sat and listened, in a meditative way,
To tales of woe, each ending, "Can't I have it right away?"

I didn't understand another syllable I heard;
The articles were Greek to me to which those men referred.
They talked about the kinds of type, the grades of stock and all,
Of picas, slugs and nonpareil, till I was like to fall
From weariness; and every man in leaving turned to say:
"I guess you understand me — and I want it right away!"

No matter what was wanted, if 'twas letter-heads or bills,
Or circulars to wrap around some anti-bilious pills;
No matter if the job would take a week or maybe more,
Or if the same job made him wait a half a month before.
Each patron turned with anxious look, while hustling out, to say:
"Oh, yes — I didn't tell you that I want it right away!"

"I s'pose it's human nature," sighed that printer-man to me,
"But I have yet the very first wise customer to see;
They wait until they're out of all the printed stuff they'd got,
And then come rushing in to be replenished on the spot.
They'll wait to give the order till the very latest day,
Then tear their hair and tell us they 'must have it right away!'"



Copyright, 1904, by N. J. Quirk.

U. S. BATTLESHIP KENTUCKY, UNDER SEARCHLIGHT.

Flagship Asiatic Squadron, under Rear-Admiral Robley D. Evans, U. S. N.
(Now coming home.)

THE MAN AT THE WINDOW

BY THOMAS WOOD STEVENS.

In this department critical comment on current books, magazines and other publications will be given from a literary, artistic and typographical standpoint. Material for illustration of works to be reviewed may also be desirable. Address all matters pertaining to this department to The Inland Printer Company, Chicago.

The Imperial Press, at Cleveland, puts forth a small book entitled, "About Book Making: an Address before the Rowfant Club in Cleveland, by George French." The edition is limited to 110 copies. The subject is considered in a rapid, logical review, with strong leanings toward the artistic phase.

This address, holding as it does to the generality, and speaking with clear and sincere force, has in it more of the author's real contribution to the craft than his larger volume, reviewed in the February number of this journal. Mr. French is not afraid of his own opinions; yet one can not refuse to admit that, when the subject is art, it is safer to speak in general terms. When the subject is bookmaking, few words are more welcome than those of Mr. French.

In the present work, the author takes up, after a quick survey of the past of printing, the real problems of the book-maker. His chapter on the optical quality, founded, as it is, on good observation and clear thinking, is worthy of all attention. It does not argue the details of the matter, but gives briefly some of the causes of optical defects in printing, and suggests the remedy. In fact, the treatment suggests more than it gives; it pictures forth a section in a long treatise, involving figures and examples, and dealing with the question in a spirit of scientific research and proof. Such a work from Mr. French would be gladly received. But in it, as in the present book, an improvement in clearness will be noted when the author leaves off his habit of using the technical terms of pictorial art—terms which he handles freely in a limited sense and partial meaning that can not fail to confuse the reader, be he artist or layman; and which, we are bound to confess, give an impression that the author himself is not wholly clear.

Mr. French's remarks about the desirable harmony between format and literary motive are worth while. This matter has been so much written about and seems so self-evident on its face that nothing further should be necessary. In fact, we suspect that mere statement, writing the thing down, is of little value here. From the continued failures of the craft in this respect, it may be observed that examples, not advice, will do the work—if it is ever done. And teaching by example carries its own difficulty—the consequent curse of imitation.

As an example, "About Book Making" is not what one might be moved to call a vital force. It teaches little that is specially admirable; and this, we hope, is not because of an effort to harmonize the material with the author's literary manner. The presswork, while involving no special difficulty, is done in a workmanlike manner; the typographical design is neat, but not to be further characterized; the paper is of a fair quality. The cover is stamped rather carelessly with an ordinary *Part nouveau* panel, which gains no distinction from its lack of harmony with the text letter used in connection; but this is an affair of externals—it has naught to do with what lies within.

✻ ✻

In all the work of the late Stephen Crane there was one quality that would not down: he had the trick—the ultra-modern trick—of surprising the reader at every turn; and when the narrative would not serve this purpose, he never scorned a resort to purely technical methods—startling

phrases and violent dashes of color—to the devil for and with the means; the end was the thing. Now this is heroic treatment for a jaded taste. And further, it takes courage, for there must be a limit to the game, somewhere; this limit Crane did not live to reach.

But in his last book, "The O'Ruddy," which was finished after his death by his friend, Robert Barr, the reader is shown the difference between Crane and another man. Of that anon.

"The O'Ruddy" is the most romantic and the most enjoyable work of its lamented author. It is also inclined to sheer burlesque in more places than one; which, in a romantic book, can not fail to be a virtue, according to some lights. We resent the cutting of the scenes between the nurse and Peter, in Romeo and Juliet, even while we are enthralled with the affairs of the star-crossed lovers. The story of Mr. Crane's delightful gentleman, however, is practically without suspense in its love-movement, the hero being too irresistible.

O'Ruddy is left, at the death of his father, with certain estates in Ireland (of doubtful value, and heavily mortgaged already), a little ready money and some valuable papers belonging to the powerful Earl of Westport, who lives in London. These papers had been entrusted to the elder O'Ruddy while serving in France, and that worthy had never read them, chiefly because he could not read. So, as soon after his father's death as he decently could—that is, as soon as the best brandy was gone—the son of the house set out for London, to deliver the papers to their rightful owner.

Arrived at Bristol, he suddenly found himself "a young gentleman from the country"; he also found young Lord Strepp, son of the earl, at the same inn, and in the act of damning a waiter in language "that would have set fire to a stone bridge." That same evening O'Ruddy took up a quarrel with a redoubtable colonel, a friend of my lord's, and the next day defeated the gentleman in a duel. Also he met the earl, delivered the papers, was repulsed with scorn, and became the slave of the Lady Mary, who was the earl's lovely daughter.

Rapidly following these events he acquired a servant in the nature of a wild and flame-capped countryman named Paddy; another in the person of a highwayman of note, hight Jem Bottles; and made the acquaintance of the countess herself, who is a fine and picturesque termagant. This lady, undaunted by his fame as a duelist, attacked him violently, chasing him around a table in the common room of the inn; seeing a chance to escape, the O'Ruddy bolted; as he pertinently remarks, "The escape must have been a great spectacle, but I had no time for appearances. As I was passing out the door, the countess, in her disappointed rage, threw a heavy ivory fan after me, which struck an innocent bystander in the eye, for which he apologized."

It would be quite impossible to even suggest the O'Ruddy adventures on the way to London—or, for that matter, after



ILLUSTRATION FROM "THE O'RUDDY."

his arrival—in a review. He has as many and as daring escapades as the older heroes of Irish fiction, and has them faster. All goes well for some twenty-seven chapters, in the last of which he wins the consent of Lady Mary in a fine bit of comedy wooing, locked in with the lady while her family rages outside; and is let out by a little garden gate, with his only consolation “the remembrance of a little dab at my lips as I passed through, as brief and unsatisfactory as the peck of a sparrow.” Thus ends Chapter XXVII; and Chapter XXVIII begins, “It was a beautiful day—”

This point, apparently, is the end of Crane and the beginning of Barr; for what follows is comparatively tame, and all that went before was wild enough to suit the most fastidious.

Considering the difficulty of the problem, Mr. Barr has done as well as one might expect. It was not his fault that the story itself, or rather the plot, was neither new nor uncommon. And that he be able to do more than complete the tale without noticeable inconsistency was not to be hoped. So the fine joy and travesty of the central figure ends with the winning of the lady's heart, the formalities in regard to her hand being entirely regular, and happening as in many another book of the same type.

“The O'Ruddy” is brought out by the Frederick A. Stokes Company, carelessly printed and supplied with one illustration, or a partially colored affair that passes for one; bound with a spirited figure stamped on the front cover. All standing as a fine example of a piece of printing that has neither charm of its own nor harmony with the literary motive; exactly the sort of performance that is ably crucified in Mr. French's book noted above; which saves further discussion.

* *

In “Gee-Boy,” by Mr. Cyrus Lauron Hooper, of Chicago, John Lane publishes one more book which he is pleased to class, for advertising purposes, with Kenneth Grahame's “The Golden Age” and “Dream Days.” The classification is evidently for revenue only.

It is true that the first half of “Gee-Boy” is devoted to a psychological study of childhood and boyhood; also that the author shows a fondness for the epigram and the periodic sentence, a precosity of phrase that might have found its inspiration in Mr. Grahame's rather elaborate style; at this point the resemblance ends. The latter half of the book has nothing in common with any classics of child life—the hero being grown up into an interesting, introspective man with a somber cast to his experience.

Even in the work which treats of the child, Mr. Hooper's aim is wholly apart from that of the work to which his book has been so graciously compared. Mr. Grahame seems never to deal with the psychology of the child for its own sake; he touches it only in its imaginative phases, and there chiefly for a sort of pageantry of effect. Mr. Hooper's book is primarily a study, wherein everything is sacrificed to enrich the curious portrait of the hero—boy and man—and psychological detail is furnished in vast quantities, as furthering this end.

The story itself is fairly simple. It begins with the child's first efforts to realize his identity—the problem of *I am me*. Follows the detail of his intellectual growth; the discovery of Fanfinx, the girl next door, whom he contracts the habit of loving. Up to the middle of the book the author spends all loving care in elaborating this strange boy—a melancholy figure, standing alone, renaming all things in a vain endeavor to bring them over into the world of his fancy, and eternally poring over the problems of life and the soul. Then events move more rapidly. Gee-Boy marries Fanfinx, being tricked to it, and the real girl of his love being tricked out of it. Fanfinx proves unworthy, scorns his poverty, detects him in his dream of poetic fame, and finally elopes with another man; in which reprehensible act she is very properly drowned. Gee-Boy wanders away, goes to many schools, and after twenty years finds himself in Paris, with the completed manuscript of

a book in which he hopes to analyze the fate of the soul; this book he burns, since it fails to prove all that he had hoped. Then he enlists, fights in all lands where there is fighting to be done, and appears again in the reader's ken, this time in a Cuban battle, where he lies waiting under fire, and discusses psychology with his former tutor, who is a captain in the same circumstance. From this captain he learns the truth of Fanfinx's duplicity, and goes back to the real girl at last. This girl, as the reader might have guessed from her name—which is Ruth—had waited for him, and all ends as it should.

In all this the most enthusiastic reader will find difficulty in tracing a resemblance to the books which Mr. Lane so confidently declares are of the same ilk.

But considered for itself, Gee-Boy has many points of interest. The style is that of a man who does not trifle; it sometimes becomes heavy—even academic—but never uses words other than seriously. The advantage which the author secures from a careful exclusion of all except vital incidents, especially in the latter part of the story, is often sacrificed in an overelaboration of these incidents themselves. Structurally, the balance is not all it might be. But these are technical matters. And where is the book you would not like to edit, just a little, in order to bring it wholly to your liking?

* *

In the modern field of pseudo-historical romance there is no single writer with so much to his credit as Stanley J. Weyman. No one knows more perfectly the resources of the sliding panel, the mysterious influence of villains, the scornful heroine, and the sword-fight on the stairs; no one brings you up with a sharper gasp when the heroine disappears, or the hero finds that the papers on which his very life depended have been stolen. Some of Mr. Weyman's books have been romances in the best sense; tales in which the action never flags yet never falls from logical sequence; in which suspense grows from line to line and from chapter to chapter; and where men are brave and ladies fair and proud without losing the characteristics of living blood.

But his latest story, “The Long Night,” published by McClure, Phillips & Co., shows in direful fashion the result when even so old a hand loses interest in the game.

The book is filled with the regular romance stuff. The plot is what it should be in many respects, cleverly tangled and filled with powerful forces in well-balanced struggle. The cast of characters is practically the same as that used in all the author's novels. But the vital spark that animated “A Gentleman of France” and “The Castle Inn” is wholly lacking. The machinery is the same, but it moves with a rickety wooden thunder that drowns the still small music of heart-beats.

The plot deals with an effort on the part of the Grand Duke of Savoy to take the free city of Geneva, in the year 1602. The Duke sends into the city a fakir and scholar, one Caesar Basterga, who is equipped with a scheme for bringing over the Syndic of the Guard. Then comes in the hero, a French student, who takes lodging at the house with Basterga. From this the tale winds itself up in witchcraft and treachery. The mad landlady in the top floor raves occasionally; her wooden daughter, the heroine, indulges in a series of senseless sacrifices; the hero threatens everybody at intervals, and the villain Basterga subdues them all with a flood of plots and quotations from the Latin poets.

At the end, the wicked Syndic is hanged; the mad landlady kills the villain by dropping an iron pot on him from the third-story window, and the hero saves the city by a fight in a stairway and an opportune dropping of the portcullis.

Altogether, the tale suffers even more by its sheer length—the stuffing of the action with nonessential materials—than from any other cause. One does not need much humanity in a work of this sort, but surely one has a right to expect that the action will move without impediment.

The book is embellished with sixteen illustrations by Solomon J. Solomon, which, without adding materially to the artist's reputation, have the distinct merit of illustrating the story.

✻ ✻

The publishers of *The Cosmopolitan* have just launched a new magazine venture called "The Twentieth Century Home." It is evidently designed for success, and seems to be attaining it.

While there are many magazines now in the field, or very near it, the editor claims for the new journal a special mission in the world. It is not to consider the home from an artistic standpoint, nor yet to fill its columns with matter that can have an interest only by its bearing on the lighter side of social life. It will not, the publishers imply, compete with *The House Beautiful* or *The Ladies' Home Journal*. In this there is space for gratitude.

The peculiar quality for which the new magazine claims attention is its attitude toward household affairs; for here it will look at everything from the standpoint of science—or rather, science translated into popular diction. It will deal with the chemics of the kitchen, in words of one syllable; it will tell all about the economics of the home, without ever letting you know that you are reading anything deeper than a storiette. All of which, if it can but be done, is worthy in the extreme.

It would seem, perhaps, that the scale by which the editor measures the lines of life has its limitations. Nothing, he says, but science and truth. But both, he promises, shall be carefully sugar-coated. In a magazine of the name he has chosen, however, one might hope for something beyond the menu he proposes. It is in looking at such an enterprise that we are brought face to face with the ideals of art that are just now so much quoted and scoffed at—the prophetic rhetoric of Tolstoi and Morris.

These ideas, as they have been set forth by their inspired seers, may have in them some principles too extreme for practice. But they should have worked as a leaven—enough, at least, to color such a magazine as *The Twentieth Century Home* with at least a veneer of artistic effect, even if artistic feeling is lacking. For with all its virtues, the new magazine can not be called artistic, either in form or spirit. In this respect there is, of course, a chance for improvement in time. Typographically, its failure to attain distinction is not due to economy. The publishers have spared nothing, unless it may be said that they have not given a fair consideration to typographical opportunities. To make a magazine artistic, from the printer's point of view, is not so difficult a thing as to justify failure. In all problems of art the natural limitations of use and material are innate—to fail through them is error; but to produce an inadequate result through a mistaken idea of popular taste is not less reprehensible.

AN INDEX EXPURGATORIUS.

The man who marks or leaves with pages bent
The volume that some trusting friend has lent,
Or keeps it over long, or scruples not
To let its due returning be forgot;
The man who guards his books with miser's care,
And does not joy to lend them, and to share;
The man whose shelves are dust begrimed and few,
Who reads when he has nothing else to do;
The man who raves of classic writers, but
Is found to keep them with their leaves uncut;
The man who looks on literature as news,
And gets his culture from the book reviews;
Who loves not fair, clean type and margins wide—
Or loves these better than the thought inside;
Who buys his books to decorate the shelf,
Or gives a book he has not read himself;
Who reads for priggish motives, or for looks,
Or any reason save the love of books—
Great Lord, who judgeth sins of all degrees,
Is there no little private hell for these?

—Munsey's.



BY F. HORACE TEALL.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, \$1.25.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, \$1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¼ by 6½, \$1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proof-readers' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, type-founding, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¼ by 6½, \$1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12 mo, \$1.50.

DATES.—T. G. B., Pittsburg, Pennsylvania, asks: "Please tell me whether the year 1904 should, when spelled out, be nineteen hundred four or nineteen hundred and four."

Answer.—I never spell it, but if I did it would be in the latter form. I know nothing of any particular fashion in the matter, though it may be that many persons do omit the word, and they may do as they choose.

A PLAN OF READING.—C. G. K., Battle Creek, Michigan, writes: "Our plan in reading is for one reader to 'look over' first proof to eliminate typographical errors, etc., and then read the copy to another reader, who holds the proof. The first proof is then revised, and the matter is read finally in the page before going to foundry or press. What is your

opinion of that plan? How many galleys of ten-point leaded 22 ems wide ought two readers to get out in an hour?" *Answer.*—The plan seems cumbersome. It uses a proofreader's time for doing copy-holder's work, and that can hardly be necessary when the proofs are revised and afterward have a final reading. Close comparison on the first round of proof and copy, having the copy read to the proofreader by a good copy-reader, should be sufficient. Of course the first reading may leave some typographical errors uncorrected; it probably would, nearly always. But if that were not so, why have any other reading? It is very difficult to say how much work a reader should do. In fact, it seems to be just the right question to leave open for discussion. Please let us have opinions on the subject from a number of those interested. An address before the London Association of Correctors of the Press elicited the following answer in *The Printing World*:

"In Mr. Frank Colebrook's lecture on the reader's status there is at least one remark that betrays the amateur. Mr. Colebrook says:

'Ideal reading, it seems to me, is for the reader to hold the copy and let his assistant take the proofs; and then for the reader to go over the proof for the literals.' Mr. Colebrook does not say who shouts—the boy or the man. In either case the system is thoroughly rotten. If the boy shouts, the man, biased by what he hears, gives insufficient weight to what he sees, and unconsciously consents to error. If the man shouts, the boy promptly goes to sleep, and placidly consents to everything; because the apparently simple

process of giving full attention simultaneously with eye and ear is in reality very difficult, and expertness in it comes only after careful training. Dr. Mortimer Granville has pointed out that, with respect to seeing and hearing, mankind may be divided into two classes. He found out by experiment that some persons are more acute with their ears, others with their eyes; and that the ears and the eyes were very seldom of equal importance to the same person as gateways of knowledge. The corrector, however, must learn to coördinate these faculties; and, with most of us, this can only be done after a rather severe course of training. Hence the folly of entrusting so delicate a task to a boy. To shout to a boy is disastrous; indeed, a prudent reader will never suggest a single word, because the boy is sure to yield a too willing consent. It is a very natural failing. It is for this reason that the good judge or magistrate will not allow counsel 'to put words into a witness's mouth.' When the boy shouts from the proof, not only is the corrector biased in favor of what he hears, but, in the case of bad copy, he can not travel as fast as the boy, and this inequality of pace is fatal to accuracy. I have made many experiments in this line, and have found nothing so satisfactory as the usual plan of letting the boy shout from the copy. I do not claim that this is a perfect system, but only that it is the best system that is practicable. I suppose that, to ensure the greatest degree of accuracy, proof and copy ought

to be compared in every possible way; but such an ideal system would send up the cost of reading to three or four times the amount commonly recognized. Where extreme accuracy was required, I have known this system to be pursued: (1) Corrector compares copy and proof word for word; (2) boy shouts from copy; (3) boy shouts from revised proof, reader holding copy; (4) press reader compares with copy; (5) proof is finally scrutinized for press, with occasional reference to copy in cases of doubt. I have read Bibles, and other classics, by this tedious system, with results that have strikingly convinced me of the painful fallibility of the ordinary procedure. I say 'painful,' because it is really distressing to have found out beyond question that the system under which one is compelled to work is so imperfect, so full of snares and pitfalls. Employers do not make allowance for the imperfections of the makeshift system imposed upon the corrector by the exigencies of business, for the simple reason that employers are as ignorant in the matter as I was prior to my

initiation into the art of reprinting the Bible with an approximation to absolute correctness, or as Mr. Frank Colebrook still is, in spite of his extraordinarily keen native intelligence. Experience teaches."

A STYLE-BOOK.—Of the making of style-books there is no end. One has come to us from the Review and Herald Publishing Company, Battle Creek, Michigan, with a request for criticism. The letter accompanying it says that of course no claim of infallibility is made for it, which may be only another expression for the same feeling that might lead another to

say, "Opinions differ." At least that is the uppermost thought on glancing over the work, for the points most prominent are the ones that are decided in a manner contrary to the critic's preferences. It may be that this is one of the beauties of the work; for it is most particularly for settling doubtful points of practice that a style-book is used. Of course infallibility in any respect is never a human attainment, and nobody ever did or ever will make a style-book that every other person who could make or use one would not wish to annihilate, rather than to praise, if the trouble were taken to analyze it.

This one seems very much like all the others in general plan and arrangement. Most of them are divided into certain sections much alike in subject, and the order of the subjects seems to be of slight importance, unless possibly for some local reason. Here the order is Capitalize, Abbreviate, Citations, Compound Words, Dates, Division of Words, Figures, Italicize, Letter Form, Lower Case, Punctuation, Quotations, Spacing, Spell Out, Miscellaneous.

The examples chosen with reference to capitalizing are especially left unaccompanied by anything like a rule, and for this reason it was well to give a great many of them. They are arranged in paragraphs, each of which indicates a fairly distinct class of analogous terms. The second of these is: "Names of officers of societies, when used in proceedings of such societies, as President, Vice-President, etc." It may be



Photo by E. M. Keating.

ROUSING BRUIN FROM HIS LAIR.

that this would not mislead, but one person at any rate would prefer more accurate expression. The terms meant are not names of officers, but the titles of their offices. "New York City" is given, and it is common; but why? "City" is not part of the name. On the contrary, the form "the First Methodist church" is prescribed, when "Church" is part of the name. Titles of nobility are to have capitals "when referring to specific persons; as, the Earl of Surrey, the Prince of Wales, the Queen of England; but Victoria, queen of England, etc."

Some other way should be found for directing such a difference of form, if the difference must be had; actually naming a person, as in the last example, makes a more specific reference than any of the others.

There is a great temptation to dwell on this subject of capitalizing on such an occasion, because the reviewer has never seen a style-sheet that included every case that presents doubts; but probably no amount of dwelling on it will ever result in actual accomplishment of such inclusiveness. One thing sadly needed is a breaking away from the habit of following some leader, and an infusion of real reason, regardless of the mere fact that some other person has said the thing and has found other imitators. For instance, some style-card made some time ago had the direction, "fourth of July, but the glorious Fourth," and this has been copied by almost everybody since. It seems to be time for some style-maker to recognize the fact that the capital letter is demanded by reason in one of these cases as much as in the other, for the numeral word is never spelled out except in its use as the name of the holiday, which is the Fourth of July.

In this connection we may revert to the church instance. It must be this same copying that leads to the inconsistency there, for the rule, if not the example, as stated in this style-book, appears in many others. Here we have directions for Michigan Tract Society, etc., but First Methodist church. Reason, and even instinctive impulse, demands the same treatment for the last word of every such name.

Examples of such copying are found in other connections also. Such is the direction to follow the Standard Dictionary in division of words, unless otherwise instructed. The "otherwise" instructions might well be included in the work itself, at least in the matter of certain large classes of words, since no one can follow this or any other dictionary without making a special study of it, and often the proofreader will change even when the dictionary is followed, although the varying instruction has not been given. Two words in point are the Standard's conjunctive and disjunctive, a clear case of distinction without a difference.

The reviewer finds many things set down at variance with his preferences, but that is, of course, inevitable. Just two things are needed without which a style-card or style-book is almost worse than useless, and they are reasonableness and clearness.

TRITE QUESTION SPRIGHTLY PHRASED.

After the proofreader follows his vocation a year or two, he is not moved by other considerations than the "Style of the Office." But at times he is agitated because he can not reconcile tradition, common sense, and the office style; and at such times it may happen that he writes to a trade journal a pathetic appeal like this:

"Will you please take up and settle the vexed question of the proper use of capitals? It would be of great service to proofreaders could you work out some logical rules that might be practiced in all offices."

Of course, this is a very little thing. Possessed of enough wisdom of the right kind, one could dispose finally of the whole question between cigarettes. On this periodical's staff are writers qualified to grapple with and throw any subject at catchweights. Most of them are busy just now with baseball

schedules and other vital matters, or I would turn this proposition over to them. As it is, I must even do my poor best to write an adequate answer, compressing it into the space of a page or so, although it really requires a volume of many pages. All the books I have ever read on the subject of capitalizing start out with the rule that every proper name must begin with a capital. It is a good rule to look at, but it does not always justify that presentable appearance by its use in the proofreader's work.

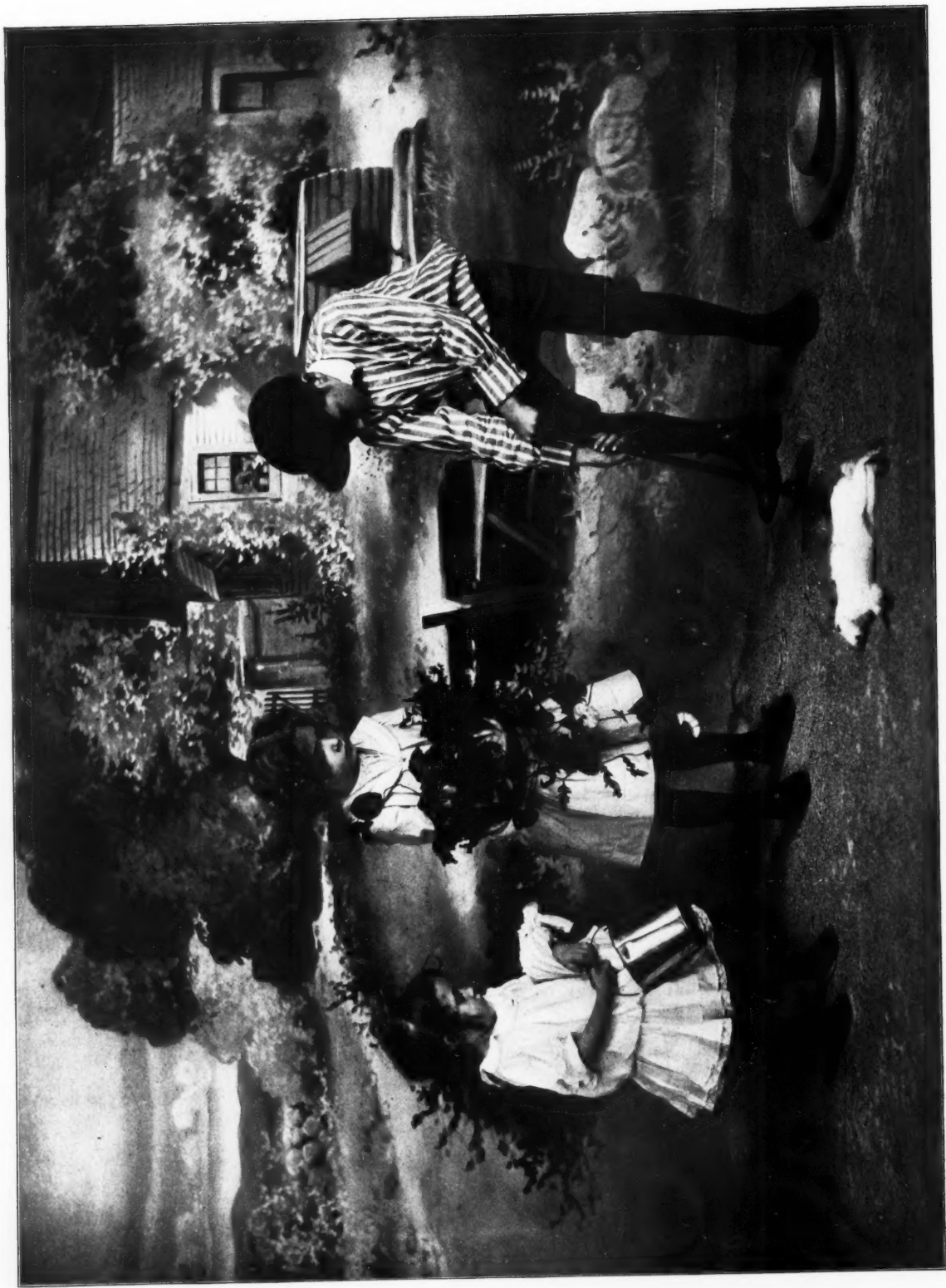
The question I suppose my proofreader friend had in mind, when he was moved to make his appeal, had to do with the perplexing problem of proper names used as adjectives. This I assume, because every proofreader every day spends time and wastes excellent profanity upon the inconsistencies that glare from this side of the capital letter question. We print, for example, india rubber, india ink, and paris green, but we dare not let the proof go through if it says brazilian diamonds or canadian mutton. Also, we refer to books bound in morocco and russia leather, but we use German metal where gold is too expensive.

When we travel we may carry a Gladstone bag, although we ride to the railway station in a brougham, and on such journeys we may wear a raglan overcoat, even though we have a Norfolk jacket underneath.

If we go hunting, our armament may include a Remington rifle and Colt revolver, even though we have a bowie-knife swung to our belt. At dinner we drink champagne and eat Dutch cheese from china plates. In some restaurants we eat little-neck clams in preference to Rockaway oysters. We drive over macadamized roads in sections where the Telford pavement has not been adopted. In the same Zoo we may find a Bengal tiger and a gila monster. Often, in labor disputes, there is much buncombe talked about the boycott, although the hall may be lit by Welsbach or Edison lights. Surgeons operate using listerine in performing Cesarean section. Over in France, where there are a few Pullman cars nowadays, they still kill major criminals with the guillotine. Even we printers are never certain whether we are using roman or Roman letter, although we invariably use italics; and we may use lining gothic in some shops, but there are others that purchase only lining Gothic.

Now, why is it? There is no answer. There is no general and broad reason for these variations, not even the one recently offered by an English contemporary, which assumed that "in those instances in which the lower-case letter gives us no shock, the origin of the adjective has sunk into comparative insignificance; while in those instances which seem to clamor for a cap., the sense of origin is predominant." This sense of origin varies so greatly that no rule can be based on it; and at best such a reason lacks point. Why should we forget Captain Boycott, Colonel Bowie, Lord Brougham and Sir John Lister; preserve the personal memory of the Duke of Norfolk and Colonel Colt; and be uncertain whether Lord Raglan's sartorial creation was a capital offence? Because Morocco is an insignificant state, and China sunk into innocuous desuetude, need we humiliate those countries, while exalting such obscure principalities as are answerable for Westphalian hams and Brie cheese?—the more as we eat frankfurters and limburger at schuetzenfests and drink burgundy and champagne at the same place where they sell Chianti and Rhine wine.

Possibly the best, because the shortest, way to a solution is to follow the German method of dealing with adjectives derived from proper names or otherwise. Long ago our Teutonic brethren adopted the invariable rule of printing every adjective with a lower-case initial. Even though it might savor of irreverence and cause thrills of horror to refer to a wicks rotary, a morse telegraph, or a hoe press—the latter has an agricultural sound, to be sure—at least the German method has the merit of removing the inconsistent appearance our own way produces.—D. G. Moran.



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BURIAL OF BUNNY.

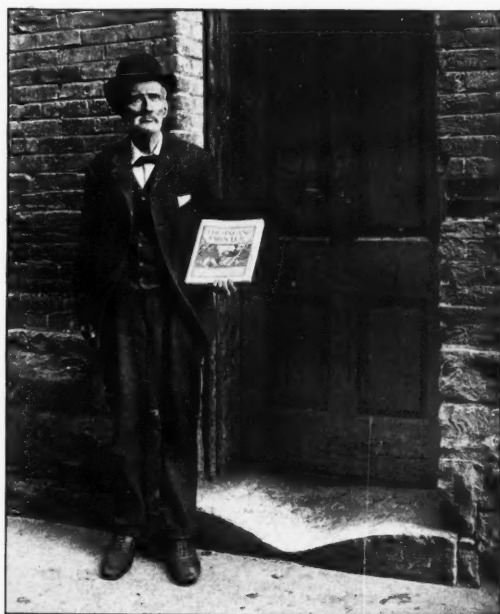
CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A PRINTER'S STEPPING-STONE.

To the Editor: DENVER, COLO., March 2, 1904.

Old-time "tourist" printers will recognize in the accompanying picture what has been the "stepping-stone" to "three squares and a bed" for many a tired printer after a long jump from K. C., St. Joe, or some other "river" town. It is the



THOMAS R. FISHER,
Seventy-five years of age, Denver Agent of THE INLAND PRINTER.

doorstep leading to the composing-room of the Denver *Republican*, and scarcely a printer, making the trip from either the coast or Missouri river, but whose foot has trod this stone step. Denver has ever been the oasis in the desert, and was never sidestepped by the tourist, and the *Republican* office was visited by all who "blew in" either to pass their cards or "show up" for a night's work. This particular stone step will recall visions of the days gone by before the machine robbed the craft of its romantic figure—the tourist printer. It has been in position for over twenty-three years, and if we were to compute the number of "soles" which have passed over this threshold there would not be enough ciphers in the magazine of this "mill" to express it. They have left their impress in what the poets delight in calling "imperishable stone," and this portal and the long stairs leading to the composing-room of the Denver *Republican* will be recalled by the survivors of the vast army of tourists of the "good old days," and reminiscences will at once be in order. It must soon go the way of the old, the worn-out servants of mankind, and what more fitting resting place could this relic find than in the Denver room of the Printers' Home at Colorado Springs,

where the old-timers may be rejuvenated in its presence and their survivors worship at its shrine.

The old gentleman standing in the doorway is Mr. Thomas R. Fisher, an honorary member of local union, No. 49, who is now in his seventy-fifth year. He has from 100 to 125 subscribers for THE INLAND PRINTER in Denver and also carries a stock of cigars and tobacco at the various newspaper offices for the accommodation of the workmen. Mr. Fisher's first work at the case was at Lebanon, Ohio, in 1849.

C. E. PALMER.

TYPEWRITER CIRCULARS AGAIN.

To the Editor: SPRINGFIELD, OHIO, March 10, 1904.

I note a query in the Pressroom Department and a communication on the "Spacing of Typewriter Circulars" besides my observations dealing with the subject in the Composing-room Department. In view of the current interest in this line of work, I offer the following supplementary results of experimenting:

(1) Mr. Harley Barnes' note that the compositor must either set the circulars "solid," or spaced between lines either with nonpareils or picas, to preserve the imitation.

(2) The ribbon-face type of the typefoundry imitates only the Remington machine to-date.

(3) The typefoundry *does* furnish a printing-ink that matches the ribbon they also furnish. This eliminates the ink difficulty.

(4) The method I described in the March INLAND PRINTER, though the best at that writing, I have improved on, to wit: Instead of locking the silk between the sides of the form and the furniture next to it, carry the silk somewhat beyond the form on all sides and then run it down between furniture in the way described in March INLAND PRINTER. This prevents the edges of the form from cutting through silk after some five or six hours' running, and less blurring results.

With these additional precautions the trick is turned to the t. Of course, it is imperative that the minimum impression be used and that a square and rigid one, and a frisket carried. We are turning out circulars by the thousands for leading firms in this way and get the highest market price; therefore it is commercially satisfactory besides being the most expeditious and profitable.

EUGENE ST. JOHN.

THE BRITISH WORKMAN.

To the Editor: NORTHAMPTON, ENG., Jan. 26, 1904.

As an enthusiastic reader and ardent admirer of THE INLAND PRINTER, I should like to say a few words by way of protest to the pessimistic remarks made by H. W., of London, which appeared in your issue for January, as to the condition of designing and engraving in this country. Your correspondent is evidently a native of the "big village" from which he writes, it being a characteristic trait of many such natives not to "know where they are," and further than this, it is apparent that he does not know what he is talking about, and can not be overburdened with the faculty of observation, or he never would have made such a remark; it is a gross misstatement of fact, and as such is calculated to mislead the majority of your readers.

Although in England it may not have been so rapid as in America, yet I maintain that solid and satisfactory progress has been made, as is proved by the eulogistic notices and criticisms that have appeared from time to time in American trade journals, so that things are not in such a chaotic state as H. W. would have us believe, and I am fully convinced that greater progress would have been made but for two reasons: first, the inherent conservative and lethargic spirit which dominated, until recent years, British business methods, and secondly, the everlasting cry for cheapness—quantity rather than quality being the order of the day—so that really there was no

demand for anything above the commonplace. Therefore, it was not so much a question of talent, but the want of a little enterprise on the part of the manufacturer to spend his money and create a demand for something out of the ordinary. Now that such a demand has been made, I think it has been met by an equal supply of good work, and would say that it is going too far to make such a woeful wail as H. W. has done, and infer that, as regards designing and engraving, matters are practically at a standstill, a statement which is wanting in truthfulness and justice to those concerned.

Yours fraternally, WALTER J. BEEBY.

APPROVES A FOREMAN'S ASSOCIATION.

To the Editor: THREE RIVERS, MICH., Feb. 16, 1904.

A recent number of THE INLAND PRINTER contained a plea for the formation of a Foreman's Association, which should be, and in my opinion would be, indorsed by many, could the force of such an organization be brought to bear upon all working in this capacity. My experience as a printer, which in many respects has been similar to others who have learned this trade in one of the best country offices in the State and traveled from coast to coast working in the various branches, has given satisfactory evidence to me that such an association would be more valuable and more desirable, because more practical, than any other form of organized labor. The apprentice must be taught that success is not his until it has been earned—not bought by paying the price of a union card.

Never, perhaps, in our memory has the demand for printing been so great as it is to-day, and as this demand increases, in like manner is the customer becoming educated in the value of fine printing. Now, from what source do we expect the workmen of the future to come to meet this growing demand?

There may be various ways of attaining this desired end, and possibly great diversity of opinion may prevail as to the best method to employ. But I am sincere in the belief that this matter thoroughly agitated and discussed by the department heads is the only sure means of success. Sum it all up and it amounts to this: The apprentice is sadly in need of attention; not altogether so much from the employer as from the foreman in whose charge he is left. Give him better opportunities and consider him less as an errand-boy.

An association of foremen would eventually bring better and more uniform systems, more conscientious workmen and consequently less friction throughout the entire printing fraternity.

ARTHUR AVERY.

SETTING ADS. ON THE LINOTYPE.

To the Editor: SEATTLE, WASH., Feb. 16, 1904.

The setting of advertisements on machines has become so universal among certain classes of newspapers that little is left to accomplish except minor matters in the production of the work.

The "sizing-up" of the copy is gained by experience, but to be sure that the advertisement will go in a certain size of type, the person in charge of such work will mentally "cast it up." After he is sure of the proper size of type, he will then start to mark out the advertisement according to a system. Few advertisements are marked out the same way. There are many systems of marking, but the one which is used most, possibly, is described below:

For roman, mark the matter "A," with the measure or measures the matter is to be set in. When matter is to be composed in roman with side heads or secondary heads in black, underscore those lines for black letter and mark the matter "B." Should you wish to "bring out" the introductory or special item in black type, mark the matter "C." For black figures mark same "D fig."

While many newspapers use a six-point column rule, others eight-point, some ten-point, and others twelve-point, the following will serve as an example for a 3-10 advertisement,

which means three columns wide and ten inches deep. In "laying out" this example, it is considered that the merchant or ad.-writer has sent a "dummy" diagram with the copy, the different measures being marked inside the spaces, for information to the man who will handle the advertisement; reckoning that a six-point column rule is used, as in the following example:

GREAT MUSLIN UNDERWEAR BARGAINS

36

Bargain No. 1.

11

Bargain No. 2.

11

LADIES' GOWNS PRICED POPULAR
For Saturday.

35

16½

17

GREAT EASTERN DRY GOODS COMPANY,

(Incorporated.)

419 STATE ST.

411 VAN BUREN ST.

Sole Agents Butterick's Patterns.

The "dummy" is "laid out" for a pica border; pica space inside all around, leaving the inside measure thirty-six ems in width. The introductory matter will be set in small pica, and marked 36-C. The three spaces appearing below are marked 11. This copy will be marked 4-1. This matter will be set on a nonpareil machine, which carries but one measure, thirteen ems, so four nonpareils off of the slug, or indented to eleven measure, leaves two picas to be chopped off with the aid of the slug-cutter.

The full-width panel is marked 35-B on the copy, display being set in black letter, the balance in roman. The two panels appearing below will be set in small pica, according to measures on the "dummy" and marked 16½ and 17 ems, respectively, on the copy. The signature to be set in by hand on a plate thirty-six picas wide.

Two-point full-face rule is to be used on the panels, with four points on either side, with a nonpareil placed on each side of the central item, which makes the whole thirty-six picas in width. The last two panels are not quite equal in width. This is done to obtain the same space between the panels as the others appearing in the advertisement.

The longest Linotype slug being only thirty ems in length, the operator will set the thirty-six-em measure on two eight-

Modern Methods
of
Handling Freight and Packages



The Link-Belt Machinery Co.

Engineers, Founders
Machinists, Chicago

OPPORTUNITY

Opporchunity knocks at ivery man's dure wanst. On some men's dures it hammers till it breaks down th' dure an' thin it goes in an' wakes him up if he's asleep, an' aftherward it wurrks f'r him as a night watchman. On other men's dures it knocks and runs away, an' on th' dures iv some men it knocks an' whin they come out it hits thim over th' head with a ax.

But iverywan has an
opporchunity

Mr. Dooley

**MODERN
METHODS**

**OF HANDLING FREIGHT
AND PACKAGES**

LINK-BELT

**THE LINK-BELT
MACHINERY CO.**

**ENGINEERS, FOUNDERS
MACHINISTS, CHICAGO**

Type arrangement for catalogue cover page. Inland Printer Technical School

SO long as we love, we serve.
So long as we are loved by
others I would almost say we are
indispensable; and no man is use-
less while he has a friend.

*Robert Louis
Stevenson*

**INLAND PRINTER
TECHNICAL SCHOOL**

JOSEPH L. HARRINGTON

CHICAGO

WITH
GEO. WARREN FURBECK
COAL
92 LA SALLE STREET
TEL. EXPRESS 431

The Henry O. Shepard Company

Designers, Engravers, Printers, Binders

Artistic
and Striking Effects

120-130 Sherman Street, Chicago, Illinois
Telephones, Harrison 4230-4231

DALY SIGN CO.

ESTABLISHED 1890 R. E. DALY, MANAGER

Signs

GOLD AND SILVER
ON SHOW WINDOWS
MADE TO ORDER
SHIPPED ANYWHERE

MADE TO ORDER
ENGRAVED
AND
RAISED
LETTER
BRASS
SIGNS



115 CONTI STREET, MOBILE, ALA.

AMERICAN HOIST & DERRICK CO.

**HIGH GRADE
HOISTING
MACHINERY**

ST. PAUL, MINNESOTA

Oliver Crosby, President
St. Paul, Chicago, New York, Boston, New Orleans, San Francisco
F. J. Johnson, Secy.
H. S. Wood, Treas.

**Examples of Composition
Printers' Specimens No. 2**

IT may be proved, with much certainty, that God intends no man to live in this world without working; but it seems no less evident that He intends every man to be happy in his work. It is written: "In the sweat of thy brow," but it was never written: "In the breaking of thy heart."

JOHN RUSKIN

PROGRAMME OF JUNIOR
ORATIONS OF THE CLASS OF
NINETEEN HUNDRED & FOUR

MEMORIAL HALL
DECEMBER 20, AT
7:30 O'CLOCK P.M.

INLAND PRINTER
TECHNICAL SCHOOL

Song Recital

By Miss Lulu E. Pieper, Soprano
Miss Mary E. Webster, Contralto
Assisted by Miss Grace Barstow, Violinist
and Miss Maud L. Caldwell, at the Piano

Unitarian Church
Wednesday Eve-
ning, April 16th

**First Parish Church
Vesper Service**

Sunday, January 25, 1903, 4 p.m.



Rev. Chas. F. Dale, of Jamaica
Plain, The Gounod Quartette
and Full Church Choir

Examples of Composition
Printers' Specimens No. 5

1858-1903

RHIZOMIA

FOURTY-FOURTH
ANNIVERSARY



UNIVERSITY OF
THE PACIFIC
MAY 20, 1903

WELL and happily has that man conducted his understanding who has learned to derive from books a regular and rational delight. There are many consolations in the mind of such a man which no common life can ever afford, and many enjoyments which it has not to give. It is worth while in days of our youth to strive hard for this great discipline; to pass sleepless nights for it; to give up to it laborious days; to spurn for it present pleasures; to endure for it afflicting poverty; to wade for it through darkness and sorrow and contempt, as the great spirits of the world have ever done in all ages and all times.

SYDNEY SMITH

eens. You can always get any measure by doubling up the slugs. It is advisable to use an eighteen-em mold all the time, for you will never have to change for double-column advertisements. The only thing necessary with narrower measures is to change your assembler gauge and vise jaw and then "chop" the slug to the length wanted. Should you wish to set nonpareil to $7\frac{1}{2}$ measure, mark the matter 11-1, and set the slug to chop off $5\frac{1}{2}$ picas.

The operator can gain much time in his work by taking advantage of certain rows of keys on the keyboard. To "run down" the indentation for 11-1, run down the keys on 1, 2, 3, 4, 5, 6, three times, which will make nine nonpareils; then run down two nonpareil quads.

To set fifteen-em measure matter of nonpareil type, mark same 22-2. It is not advisable in this instance to set one line of thirteen-em width and two picas on the other slug, thus chopping off eleven picas. It should be set eleven ems indentation nonpareil on each slug. When the matter is being chopped, you obtain a purchase on each slug while cutting them. Then "double up" the matter. When matter is to be set wider than thirteen ems, or for two slugs, mark thus: For twenty-three ems wide, 6-2. The first figure used denotes the indentation, the second figure denotes that it will be set on two slugs. To set thirty-four picas, nonpareil type, mark matter 10-3; five picas to be chopped off of the first and fourth slugs, and so on down through the matter; then bunch them in three slugs to the line; thirty-six-em matter, mark 6-3; thirty ems, 18-3; thirty-three ems, 12-3.

For four or five columns in width the system works the same, with this exception: Always place the indentation figure first; 1, 2, 3, 4, 5, 6 or 7 denotes the number of slugs the matter is set in its width. Matter can be set nonpareils or picas from any late make of the Linotype. Where minion, agate or bourgeois quads are used, take enough quads and spaces from the machine and cast up a table of indentation for your uses. Should you want matter set twelve ems from minion, mark same $2\frac{1}{3}$ -1, 2, 3, 4, 5, as the case may be. For brevier, an em and a nut quad make one pica; for twelve ems, mark same $1\frac{1}{2}$; for eleven ems, 3; for nine ems, 6; regular thirteen-em newspaper measure being the width of the slug.

EDWARD W. STUTES.

THE FIRST TYPEWRITER TYPE.

To the Editor:

ST. LOUIS, Mo., March 1, 1904.

I herewith send you a bit of a curio, consisting of the proof of the first attempt to get up a font to print imitations of the typewriter's work, which I found the other day in rummaging

of a newly invented engraving machine imported from Germany. The designs were drawn upon zinc plates, and the work of drilling was done by an apprentice, who with a tracing point had simply to follow the lines upon the pattern. As was hoped, the "new face" became popular at once, and countless tons of it were sold, and it is still selling well in its present twenty-first year.

N. J. WERNER.

FROM W. B. PRESCOTT.

To the Editor:

BALTIMORE, Md., March 1, 1904.

A correspondent in *The Typographical Journal*, whose effusions are captioned "serio-comics," recently unburdened himself of this:

Ex-President Prescott's articles in *THE INLAND PRINTER*, indicating laws of the International Typographical Union which should be (from the employers' viewpoint, presumably) repealed or amended, should have a counterpart in the *Journal*, wherein the rules of the employers might be treated in a like manner. It is a question, however, whether we could secure the services of some proprietor or typothetæ ex-president.

This may be a "comic" intended to please the union merry-merry, but it is grotesquely misleading in all its phases. The writer was evidently aware of this, as he fails to mention the laws referred to or controvert the arguments advanced. Not one of the union's laws affecting employers, which was attacked, is enforced throughout the jurisdiction; nor do the champions of organized labor ever "point with pride" to their existence. Whenever they are exhibited to the public gaze, the showman is some one desirous of putting the union to shame. There must be something inherently unjust in such regulations, and injustice should be inveighed against wherever found.

On account of the unenforceable character of the condemned laws, they are not of much moment to employers, though their very uselessness and gross impertinence serve to irritate that very important class. The real basis of opposition to the regulations is that, when enforced, they work injury to many members of the union; and a further reason is that they heavily handicap the union's representatives in dealing with employers whenever the measures are injected into the discussion. If they constitute a bulwark of typographical unionism or are regulations to be proud of, it is passing strange the officers and friends of the organization are not heralding their beneficences from the housetops. Though it is impolitic for them to say so, it's the proverbial dollars to doughnuts that union officials wish these same laws were in the limbo preserved for pestiferous things. Really, the serio-comic gentleman should enlighten his readers as to why union energy—so sadly needed for more important affairs—should

in the copy, we wish to have the engraving changed to represent a sprocket wheel, that being our present motor power to drive the Planter. To aid the Engraver in changing the Block, we have sent you a Sprocket wheel by Express. We think there will be

THE FIRST ATTEMPT TO IMITATE TYPEWRITING—1883.

through my old files of typographic etcetera. While working in 1883 as specimen compositor for the old Central Type-foundry, Mr. James A. St. John requested me to get up a specimen from the faces the house produced which would closest approximate the print of the typewriter. This proof shows the best result I could get. Naturally, it was not satisfactory, and the idea was dropped for a short while until Mr. J. C. Blair, of Huntingdon, Pennsylvania, insisted upon Mr. St. John making another effort, as he was very desirous to have such a font. Mr. St. John then directed the foundry's type engraver, Mr. Gustav Schroeder, to make a design for the face, the matrices for which were then drilled by the aid

be wasted in trying to maintain impossible and irritating rules which seriously misrepresent the true purposes of unionism.

This correspondent is doubtless master of much learning, but he seems to be somewhat deficient in his knowledge of recent craft history, notwithstanding the glibness of his utterances on such matters. Or, perhaps, he holds to the view that slavish adherence to and a mouthy advocacy of all the foibles of one side, in conjunction with violent condemnation of all the contentions and people in the other camp, is the supreme test of sagacity and loyalty. Happily, this ostrichlike method of viewing affairs, with its disastrous consequences, has seen its palmiest days in the printing trades. There is room for

freedom of thought and of speech, and there has been and is lots of it. Incalculable benefits have flowed from it, so let's hope the habit will grow as the years pass by. To revert to the correspondent's more or less scurrilous innuendo, if he were as well informed as he is flippant, he would know that in the "literature" of the Typothetæ there is no dearth of good, plain speaking to anti-union employers, and its publication in the Typographical Union's official paper would do more to advance the cause of unionism than some of the "serio-comic" correspondence that appears. To produce the proof would be wearisome, but at the moment one recalls the report of Chairman Greene, of the executive committee, to the last Typothetæ convention, and Mr. Cherouny's writings on the subject. It is a safe assertion that no union printer has ever attacked the citadel of the nonunion employer more effectively than has this employing printer, and his defense of unionism and explanations of how the unions fall into error have not been surpassed. Furthermore, this correspondent should know, if at all informed on the subject, that unionism has ever had warm friends in the Typothetæ whose words and deeds are not emblazoned in print. During all the years the union was being officially rebuffed or ignored by the United Typothetæ, there were men—even officers—coöperating with the unionists. To be strictly truthful, every one of the committees that sought recognition at the hands of the United Typothetæ had been appointed at the suggestion or as the result of encouragement from members of that body. All this effort had one central object—the inauguration of the nine-hour workday—and in that campaign there were employers who did as much for the reform as any member of the union. It would be invidious to attempt to name these men, but the active advocacy of nine hours by that stalwart Typothetæan, Col. Stearns Cushing, is remembered. Then, too, there are many publishers who have with voice and pen, and by precept, fought anti-union tendencies in the Publishers' Association. Within the last year, also, almost every "labor" journal in the country has printed portions of a paper written by a member of the Typothetæ as a defense of unionism. If memory is not tricky, some labor organization has had this same pamphlet printed for free distribution among union men. Let us concede for the nonce that employers are as mean and as small as the most purblind opponent would paint them, yet we have not heard any employer suggest that those who sought to change the policy of the Typothetæ and agree to the shorter workday had "sold out" or were actuated by unworthy motives.

Personally, the insinuation serves to cause the reflection that it is light and innocuous compared with what was hurled at me on another occasion. While a union official, a certain typographical union decreed that several persons were "unfit" to be members of the International Typographical Union. In my opinion, an injustice was being done the proscribed ones, and I came to the front for them with such vigor as to rouse the resentment of the union. Considerable money was spent in exhorting me, and many labor editors dipped their pens in venom and hurled abuse in the most approved fashion of the cult for several months. It is possible I was mistaken, and the criticisms may have been deserved, but I continued to insist on justice being meted out to the tabooed individuals. Had I not done so, it is among the possibilities the serio-comic correspondent would be without a card to-day, for he was close to if not among those thought to be "unfit." Then he understood fully that one might uphold what he believed to be right in the face of misrepresentation and contumely, and even of threatened financial loss. It is strange that he can not comprehend the same motives being dominant now.

W. B. PRESCOTT.

A WISE PRINTER.

I simply will not attempt to do business without THE INLAND PRINTER coming to me regularly.—Terry Simmons, Marseilles, Illinois.



BY JOHN M. LARKING.

Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job printers. Address all communications and specimens for criticism in this department to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT. Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

TITLE PAGES.—By Theodore Low De Vinne. Third volume of the series on "The Practice of Typography." Treats the subject from three standpoints—Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. First volume of the series on "The Practice of Typography." A treatise on the processes of typesetting, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. Full leather, 4 by 6 inches, flexible. \$1.

OCCASIONALLY for economy's sake it may be necessary to use the same type form for both cover and title on a booklet, but the rules of usage, based on grounds of expediency and good taste, that govern the bound volume apply equally well to this class of printing. It is very obvious that the same type form should not be used, neither would it be fitting, both as a stamp on the outside cover and as a title-page within. The type necessary to make a strong and legible impression on a cloth cover, in dark shades perhaps, would be too coarse to make a pleasing title on smooth white paper, while, on the other hand, type suitable for an attractive title would be weak and ineffective as a cover-stamp. This condition applies to booklet work in a lesser degree, as cover-papers are usually heavier and of a coarser and rougher texture than the paper used for the inside. It is very important nowadays that the compositor appreciate the type needs of paper, on account of the infinite variety of grades, finishes and colors on the market, and a type-form heavy enough to suitably impress a rough, dark-colored cover-paper would not be fitting if reprinted as the title-page. The wording of the cover should be simple, preferably the title of the book alone, leaving all the lesser explanatory details for the inside title, but even where the same copy is used for both cover and title, it should be set twice—in heavy type with rule borders or other ornament, if need be, for the cover, and in a plainer and simpler fashion for the title-page. A page is shown (Fig. 1) that was used for both cover and title. Set in a strong, rugged type entirely

suitable for a colored cover-paper, and in an elaborate style proper for the outside, where advertising attractiveness should be evident, it makes a very coarse and unlovely title-page. On account of the many lines, it could have been made more effect-

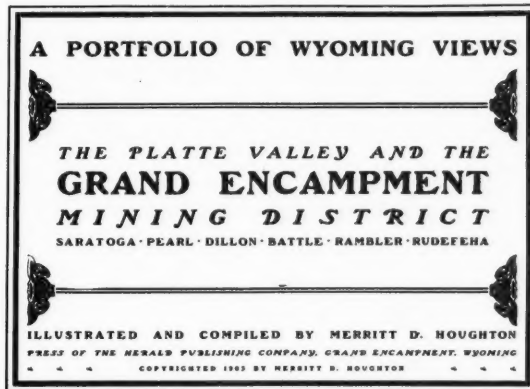


FIG. 1.

ive by better display, the "Grand Encampment Mining District" being the main feature of the page, but the great fault lies in using the same form for both cover and inside title. As reset (Fig. 2), by cutting down the panel arrangement to a single-rule border and using a type-face more befitting a title, proper display and shapeliness have been combined, and the result is a page that gives due prominence to the main words and shows a proper title suitably arranged. A page in capitals is not always desirable in some classes of printing on account of a stiffness in appearance that is not found in the more legible lower-case, but they possess a dignity and decorative attractiveness that render them entirely suitable for title-pages and other forms of printing of a more formal character, and where the element of catchiness is not the prime consideration, but distinction and grace are essential, they can be used with entire assurance of their appropriateness.

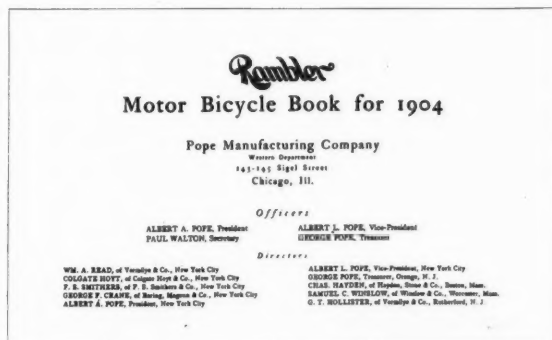


FIG. 3.

In Fig. 3 an embarrassment of names militates against the best appearance of the title-page shown. They do not properly belong there, and it is rather an imposition to require the compositor to evolve an attractive page with such an encumbrance. In this page the display is controlled by the cut "Rambler," which enforces a certain restraint on the composition in order that the subject word will dominate the page. Although this restraint has been observed with the title proper, which would make a sufficient and attractive page without the names, the latter spoil the page by competition with the actual title. This list of names is not of pertinent interest to the prospective purchaser of a motor bicycle, and should have been relegated to another page. They particularly spoil the page by the dispro-

portionate width of the double column in comparison with the lines above, making the page unshapely and bottom-heavy. By reducing the names one size and putting them in a single column, as shown in Fig. 4, they are placed in the secondary position that is their due and permit the title lines to assume the dominant position that is essential in a correct advertising title-page of this description. Possibly the measure of the name columns on Fig. 3 is the width of the following pages of the booklet. It is not necessary to make the title-page of the same measure as the other pages, and it is often a detriment to its best appearance to so arrange it. Sometimes a desirable line can be used on a title-page by increasing the measure one or two picas, and as it is a poor rule that does not work both ways, if a title can be set in less space there is no reason for spoiling its appearance by spreading out part of it to the full

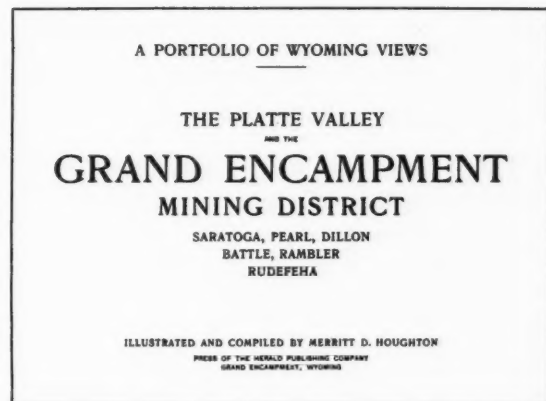


FIG. 2.

measure, especially the lower part, which should be less wide than the lines above in any normal composition. With this exception, Fig. 3 is a neat and attractive setting and Fig. 4 is only an improvement so far as the arrangement of the names is concerned.

THE business card has always been a field for much ingenious endeavor, and while the results sometimes have not justified the time and worry spent upon them, the possibilities in the way of unique and attractive arrangement render them an interesting form of display. The quantity and shape of the copy furnished for a card very often proves a deterrent to the best efforts of the compositor, and it is in the nature of a triumph and a source of much personal satisfaction to effectively transmute into type an unsatisfactory or excessive bit of

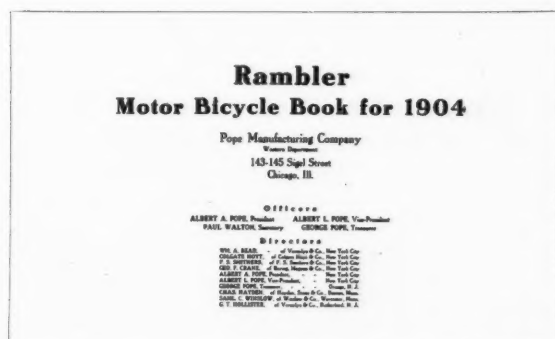


FIG. 4.

copy. Fig. 5 is an example of misguided effort in display. At the same time, the plan is good; but by failure to contrast the lines sufficiently, either by size or design, and by the mixture of sizes and kinds nothing is distinctive, in spite of the

effort to make it so by ingenious manipulation of the type. In the first place, the displayed repetition of the word "sign" is unnecessary, as the business is indicated in the firm name. By using a type for the word "sign" that contrasts both in tone and design with the rest of the type on the card (Fig. 6)



FIG. 5.

it attracts instantly, which effect is aided by the white space, separating the card into easily read divisions, and by the rest of the type on the card being very much smaller, except the firm name, thus doing away with the confusion and competition of the type arrangement on Fig. 5. A card of this description is valuable chiefly on account of its advertising attractiveness, and is preserved sometimes for reference. In this event it is important that the name and business should be very evident in order that the association between them should be an easy and natural mental process, not a painful effort and puzzle. The side panel is an excellent way of disposing of matter on a card, preventing confusion and setting forth in a distinctive way the type enclosed. The art of display means an understanding of the value of contrast and can be obtained in several ways. Contrast of large and small sizes, heavy face and light face type, or by two faces of contrasting design, as in Fig. 6, are some of the methods of giving the necessary effect. White space is also a valuable factor in display, and Fig. 6 illustrates its value in making type display more clear and legible.



FIG. 7.

CONSISTENCY and uniformity are considerations that have an important bearing on the good appearance of printed work, and require much forethought and specific instruction, particularly in the larger forms of commercial printing, such as catalogues and booklets. In smaller work of single displayed pages the compositor can generally observe this desirable rule of consistency, as instructions do not usually interfere, except when sizes and styles are marked. A rigid adherence to this rule is not always expedient, but it is a safe one to follow. It means the use of all capitals or all lower-case, the avoidance of using together dissenting type-faces, which does not

mean contrasting faces, and the non-mixture of letter-spaced words with those normally spaced. This last does not apply to catch-lines and unimportant words which, letter-spaced, improve the general appearance of a page without in any way destroying its harmony, but only the larger display. Figs. 7 and 8 show a comparison illustrating these strictures. In Fig. 7 two faces have been used that dissent but do not contrast with each other. A letter-spaced line is used in conjunction with one normally spaced, and capitals and lower-case both appear. In Fig. 8 lower-case has been used throughout, the letter-spacing eliminated by rearrangement and a line used that contrasts in tone or color but agrees in shape and design with the other type used.

ONLY in some lesser points does Fig. 9 err as a title-page. It is shapely and the margins are sufficient for the purpose of distinction. The errors noted are the use of three different



FIG. 6.

type-faces, the regular spacing of the lines, and the lesser fault of using capital and lower-case lines together. This last is not altogether wrong, even in title-pages, as in some instances a lower-case line is necessary for good appearance, which should not always be sacrificed upon the altar of consistency, although it is conceded that whenever possible all capitals or all lower-case should be the dictum for the more pretentious forms of job composition. But in this case the difference between a capital and a lower-case line is so marked that an adherence to this rule of good taste would have been beneficial. As reset (Fig. 10), one series and all capitals have been used, and the lines clustered in three divisions instead of the nearly equal line-spacing of Fig. 9, avoiding the monotony caused thereby. White space is just as efficient as dashes in indicating separation, and their elimination helps the emphasis of the different clustered parts of the title. In display, the com-



FIG. 8.

positor should be careful and include in the line emphasized all of the words necessary for a complete understanding. In Fig. 9, the last display line is incomplete, and should read "Portraits of Oklahoma's Representative Men," as shown in Fig. 10,

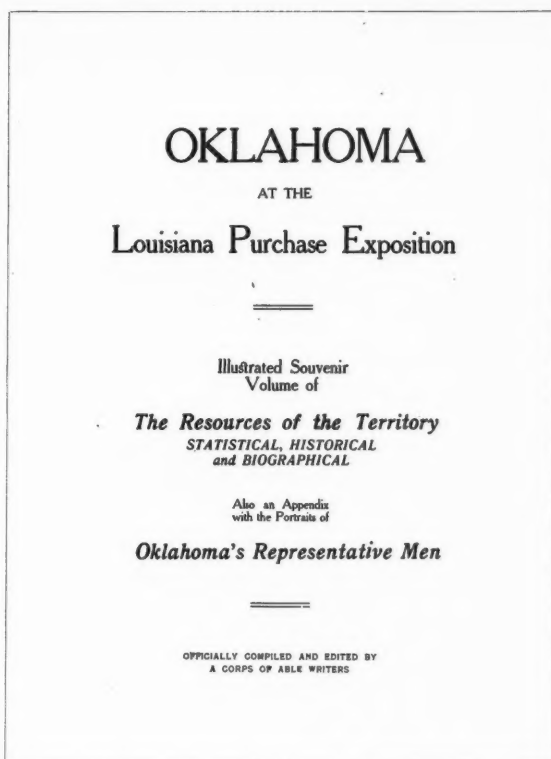


FIG. 9.

The meaning or intent of the copy should not be perverted for the sake of convenient arrangement. In Fig. 9, the top and the two italic lines were in red. In Fig. 10, the top line and the line "Resources, etc.," would be sufficient in color. Cheltenham capitals are beautiful and in every way desirable for title-page composition, but their best appearance is lessened by the lower-case lines and other faces used. If the series was complete enough, capitals should have been used throughout, as shown by the resetting. This consistency in type treatment will insure work that has the faculty of wearing well, so far as appearance is concerned, which the page set in two or three unrelated type-faces never can possess.

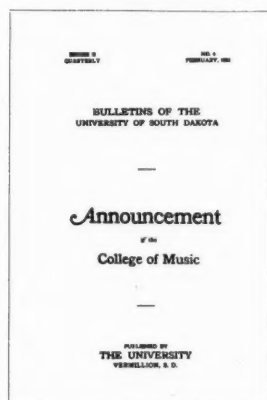


FIG. 11.

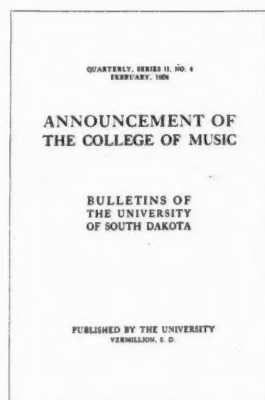


FIG. 12.

ONE fault of Fig. 11 is the common one of placing equal space between the different statements on a display page. The mechanical side of the compositor's work demands precision and exactness, which perhaps unconsciously influences that part of his work upon which his knowledge of proper type

arrangement bears. This is very often shown in panel designs, where if the bottom line is two picas away from the bottom rule, the top lines must be the same distance from the top,

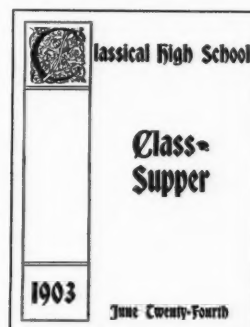


FIG. 13.

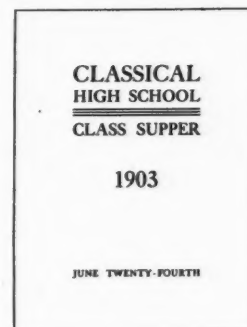


FIG. 14.

regardless of the fact that the top line may be three or four times as large and should be nearer the center, for the decorative reason that the larger mass should be nearer the center. Fig. 12 shows the same matter rearranged and set entirely in capitals. One error corrected is the placing of the subject line where it belongs, near the top instead of below the center. In a simple title-page, some dependence is placed on the long-and-short-line arrangement for a pleasing appearance, and its value is shown by a comparison of the two forms. This change and the uneven divisions of white space increasing from top to bottom are the two means of improvement shown in Fig. 12 over Fig. 11. Capitals are very appropriate for a page of this kind, or any educational printing, and the use of them throughout is in obedience to the rule of consistency that deprecates their use with lower-case lines on the same display page.

As AN example of design, Fig. 13 is deficient in unity. It might be described as "spotty." The different lines do not

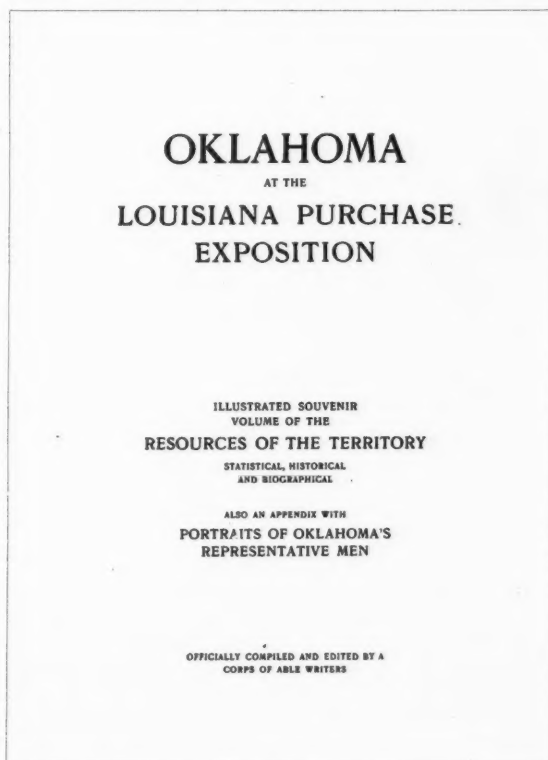


FIG. 10.

appear to have any relation one with another. All the value of the border is lost by the type arrangement, which puts the white space in the wrong place, destroying the integrity of the design, in place of emphasizing it, as it would be if placed between the type and border, as in Fig. 14. Unless a panel-design has sufficient matter to fill the space inside, the margin between type and rule should be more than the white space

"C. B. W." IGNITION DYNAMO

THE IDEAL SPARK GENERATOR FOR
HYDRO-CARBON ENGINES

Will Eliminate Primary Batteries ❁ ❁ ❁ ❁

Suitable for JUMP and WIPE Spark Ignition

Belt or Friction Drive ❁ ❁ ❁ ❁ ❁ ❁

MAY BE USED FOR Charging Storage Batteries, Lighting
Lamps and for all Experimental Purposes ❁ ❁ ❁ ❁ ❁

CUSTER BEAM WORKS

"STA-RITE"

SPACE 230
CHICAGO AUTO SHOW
FEBRUARY 6-13, 1904

MANUFACTURERS

2057 N. MARSHALL ST.
PHILADELPHIA, PA., U. S. A.

FIG. 15.

between the type lines. Otherwise it loses the appearance of unity, as in Fig. 13. The use of a Roman initial with a text letter is not in good taste, because they are inharmonious, and a single line in lower-case is scarcely strong enough to be preceded by a large capital. The long panel is not correct, because panels within or near each other should agree in shape. But the chief error in Fig. 13 is the faulty arrangement whereby the integrity of the type lines making up the design is destroyed by the placing of white space in the wrong place—between the type lines instead of between type and border. The resetting (Fig. 14) shows the desirable gain in coherency caused by placing a wide margin of white between type and rule.

As an example of inefficient display, Fig. 15 does not require any extended analysis or description. It simply shows

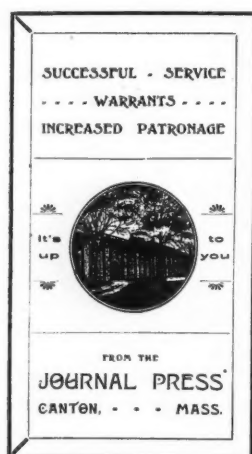


FIG. 17.

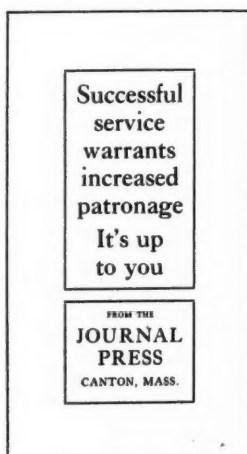


FIG. 18.

how nothing is gained by trying to display everything. It may have been set under specific instructions of the customer, who perhaps derived his ideas of display from a typefounder's specimen book, and indicated the size and style of type for each line. This method of preparing copy relieves the compositor of much inventive worry, but the result is not always a dis-

played advertisement, but usually a conglomeration of sizes and styles. If the setting is the compositor's effort, it denotes inexperience, to say the least, and Fig. 16 shows how little emphasis of the main words coupled with the name of the manufacturing firm is sufficient to turn the matter into an attractive ad. Fig. 16 did not take any longer to set than Fig. 15. Generally an appreciation of right display enables the compositor to select the salient feature, a suitable type-face for it, and to proceed with certainty and dispatch with the completion of the ad., while the uninformed man is confused and puzzled by his inability to recognize the fact that only one thing can properly be displayed in the same ad. and that an attempt to display everything displays nothing.

A TITLE-PAGE is shown (Fig. 17) that is reminiscent of typographic styles a decade or more ago, when the lower-case line was taboo in displaywork, and style meant a variety of type-faces on one page. Anything to be read and remembered should be set in lower-case, especially a phrase of half a dozen words or more. One or two words may be displayed very effectively in capitals, but longer statements in advertising are more pertinent in lower-case. The reason is that all reading

"C. B. W." IGNITION DYNAMO

The ideal spark generator
for hydro-carbon engines

"STA-RITE" SPACE 220
Chicago Auto Show, Feb. 6-13, 1904

Will eliminate primary batteries. Suitable for jump and wipe spark ignition belt or friction drive. May be used for charging storage batteries, lighting lamps and for all experimental purposes

CUSTER BEAM
WORKS
MANUFACTURERS

2057 North Marshall Street
Philadelphia, U. S. A.

FIG. 16.

matter is in lower-case, and the eye, accustomed to its use, perceives readily and easily that which if set in the little-used capitals would be read with difficulty. Another reminiscent feature of this title is the rule placed anglewise in the top and bottom corners. It must have taken some little time to do this, and the net gain in effectiveness is not enough to warrant the time used in adding this vagary. In resetting this page (Fig. 18) the cut has been omitted, although it may have some local significance not apparent to the outsider, because it detracts somewhat from the display on a small page. The copy otherwise has been followed literally, although we think the phrase "It's up to you" is inexpedient and unnecessary. It should be implied rather than expressed. The resetting is not so refined, perhaps, as the copy, and may not be so interesting from the mechanical standpoint, but it gives fuller expression to the thought. It is only one of many ways in which good display could have effected this end in an economical and efficient manner, and is not necessarily the best way. It is simply an illustration of the value of lower-case in display. The panel arrangement is one that adds to the effectiveness of a design by the white space between the rules. It enhances the appearance of the type matter in the same manner that a deep mat or picture-frame helps a picture—by setting it apart. If this white space had been equally divided by placing the inside panel rule half way between the type and outside rule, this effect would have been lost. All the space should be either between the rules or inside both rules next to the type.

No APPRECIATION of correct display is shown in Fig. 19. So many lines of nearly one size and their even separation entirely nullifies in an equal degree correct display and good appear-

ance. There is no distinction where everything is equally large. It is only by type contrast that we can derive any value from display, and the type used should be either all in one size large enough to be readable and arranged in compact paragraphs instead of scattered up and down the page as shown, or some line should be made emphatically large and the rest small in order that the eye may at once see the salient feature of the page without being distracted by conflicting lines. The fault of Fig. 19 is it is neither one thing nor the other. Neither a display title nor in the simply arranged one-type and one-size style. As this happens to be a title in which the advertising element is important, it is very evident that "Gas Appliance" is the line to be featured. It is the line that appeals to the reason, and if the reader is sufficiently interested to inquire further he will find what he wants even if set in nonpareil.

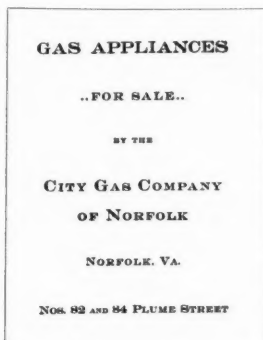


FIG. 19.

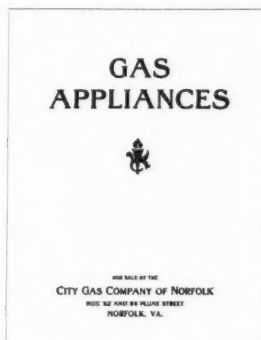


FIG. 20.

It is a mistaken idea that all lines on a page must be large in order to be seen and read. One thing at a time is all that the eye can see with clearness and attention, but it can read the smallest type with ease. If a person is interested in gas appliances, it is not necessary to tell in large type where he can procure them. On the contrary, both good appearance and common sense would suggest some arrangement like Fig. 20. We appreciate the fact that this sense of type proportion is not always inherent in the compositor and he is sometimes confused by the confliction of lines demanding, in his opinion, display, and the desire to do justice to all results in a composition entirely featureless, like Fig. 19. By apparently sacrificing and subordinating part of the matter, he will not only help the general appearance, but give more distinction to the lines set in the smaller type by virtue of contrast. In Fig. 20, the value of white space is shown by the separation of the matter into clusters instead of spreading it over the page, as in Fig. 19. Spacing and proper selection of type sizes are the two elements wanting in Fig. 19, and both errors have been corrected in Fig. 20, and a comparison of the two designs shows the great value of both. In ordinary practice, title-pages are infrequent enough and at the same time important enough to warrant some study and thought, and it is a good plan if possible to proceed with the composition of the book, leaving the title-page until a more complete understanding of the requirements of the work and its title is attained. Or some suggestion will come, perhaps, that will enable the compositor to arrange his title in a more fitting manner than if done at first, before time and opportunity have given him any chance to properly interpret its import.

BEST TECHNICAL JOURNAL ON EARTH.

I find your magnificent journal a great help in all departments of my business—in fact, could not get along without it. Notification card that my subscription had expired received at 2 P.M. this day, and I hasten to renew to the best technical journal on earth.—*W. D. Sowell, Brewton, Alabama.*



BY WM. J. KELLY.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, \$15—now reduced to \$10.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A complete treatise on this subject. Pamphlet, 32 pages, 25 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

PRACTICAL GUIDE TO EMBOSSEING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. \$1.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

ATTENTION is called to the fact that unsigned communications can not be noticed. Signature should accompany communications, not necessarily, however, for publication, but merely for identification.

PRINTING ON CELLULOID AND ALUMINUM.—H. W. C., of Rochester, New York, writes: "I am desirous of knowing how printing of celluloid and aluminum is done, and if you have written a book or any matter on this subject, I would be pleased to hear from you." Answer.—Information covering this kind of printing has been often given in this department. Look up some of the back numbers of THE INLAND PRINTER and you will find what you are inquiring about. Write to your inkmaker for the proper inks for printing on celluloid and aluminum, and make ready the form in the usual hard-packing manner and there will be little difficulty in the rest.

A CRITICISM.—H. B. S., of Burlington, Vermont, writes: "Please find enclosed samples of my half-tone work. What I know of half-tone work I have picked up myself with the aid of THE INLAND PRINTER, which I read from time to time. I have never had any one's criticisms on my work, so please give me yours." Answer.—All of your specimens show you to be a studious workman. While some of them lack strength of detail, such as the illustration of "The Little Blacksmith," "Commodore Macdonough" and "The Battle of Plattsburgh," still there is no lack of harmony in what you have produced. The bust half-tone pictures of Junius E. Mead and Russell S. Taft are quite creditably executed; individual effort, properly directed, is sure to make a success of almost anything determinedly undertaken. Keep right on, but exercise a little more courage in undertaking your make-ready for illustrations with much detail. You have the correct idea, judging from the specimens sent.

INK THAT WILL NOT OFFSET.—F. W., of Columbus, Ohio, says: "Please tell me in your Pressroom Notes what is put in

ink to keep it from offsetting. Some pressmen run solid half-tone cuts on big catalogue work without slip-sheeting or offsetting, and stack it up. Please tell me how they do it." *Answer.*—Every reputable printing-ink maker keeps in stock such ink. Pressmen, as a rule, have little to do with mixing into printing-inks anything to prevent offsetting. Almost all good black book ink is compounded at the factory and contains just the right degree of "tack" and drying quality. When using any kind of ink, only a sufficient quantity should be carried on the stock to secure full color; or just as much as the surface of the paper will quickly absorb and then appear dry. If you have been reading this department with any degree of attention, you must have noticed many suggestions regarding "doctoring" up inks for special purposes. In such a case as yours, a careful use of a varnish made of old boiled linseed oil and dammar varnish—equal quantities of each to the formula—has been recommended.

CARD STOCK MOTTLED.—C. C. C., of Boston, Massachusetts, has sent a sample of ten-ply cardboard blank, the inside of which is filled with lumpy wood-pulp sheets of paper, the top and bottom sheets being of better grade and coated quite indifferently. The printing is in deep solid blue. Regarding this sample, the following is written: "In printing a blue on a coated cardboard, the first printing did not cover perfectly, so the blue was printed a second time. When the color dried out, it was mottled, as you will notice by sample sent you. We should be exceedingly obliged if you could send us information that would throw some light on the subject and explain its cause." *Answer.*—What you term mottling in the present case is not mottling at all, because the blue ink is printed sharply and uniformly on the stock. The cloudiness apparent on the printed stock is caused by inequality in the thickness of the several wood-pulp sheets used as "fillers." Extra strong impression develops these defects in the printing, which are more glaring in effect in intense depth of colors than when tints are employed. If you will examine the clear stock before printing, you will be able to discover the irregularity of the surfaces by "shiny" spots all over the card. These bright or glossy spots are produced by the plating machine used in the cardboard manufactory. This is a natural fault where inferior stock is used as a cardboard filler. There is nothing that can be suggested to prevent these spots appearing after they have been printed over with a solid plate and the ink has dried.

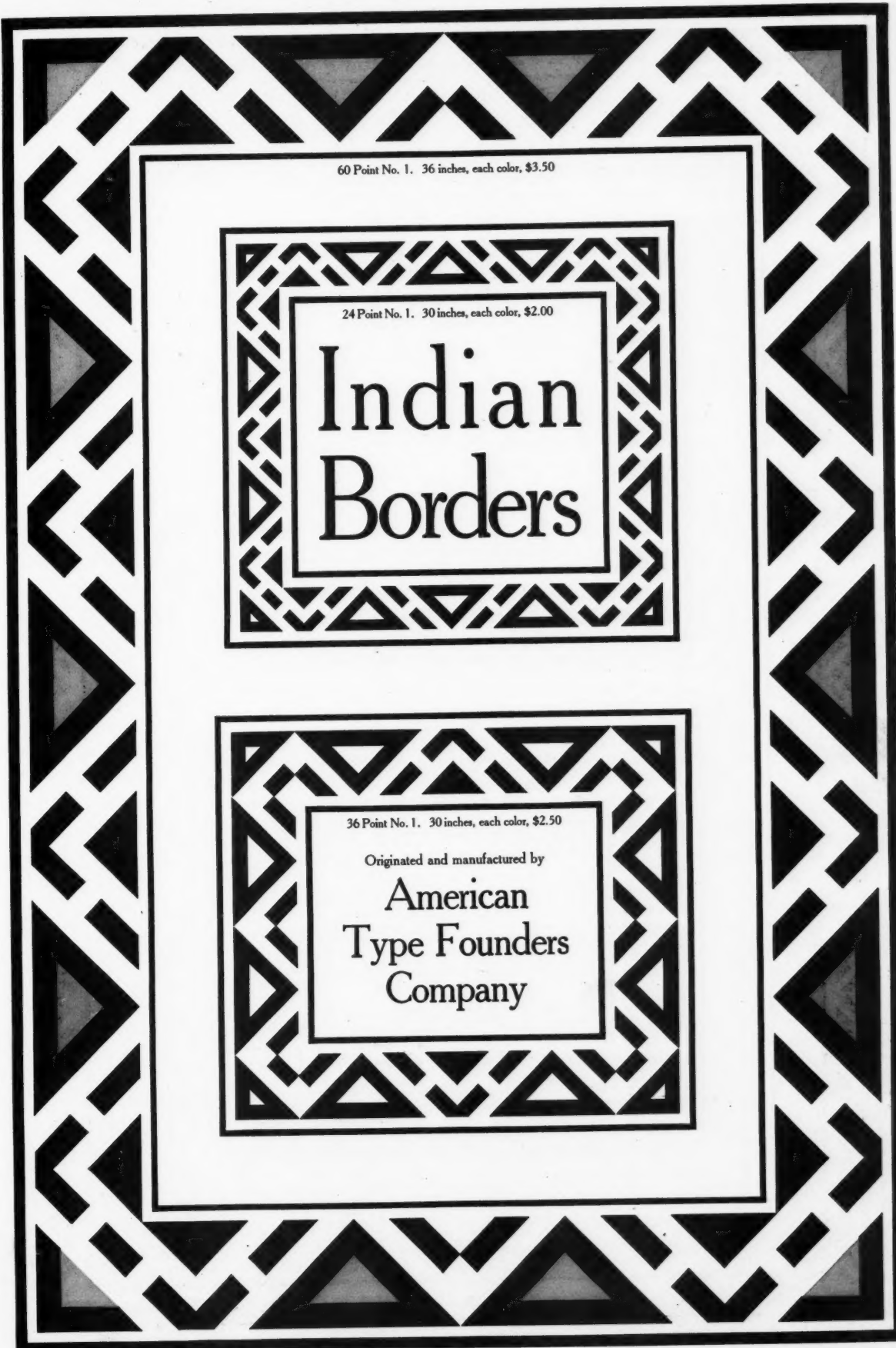
HALF-TONE PRESSWORK.—M. W. N. McE., of Woodstock, Ontario, writes as follows: "Under separate cover I am taking the liberty of forwarding you a copy of *Rod and Gun in Canada*, a monthly magazine published at the Review Company's job department of this city, and would ask your opinion on the presswork of same, particularly of the half-tones. Our client expressed himself as dissatisfied with the cutwork, particularly the frontispiece; the cuts were furnished by our client. Your opinion regarding the work will be greatly appreciated by a lifelong subscriber." *Answer.*—How any person of artistic taste could find fault with the presswork on the magazine, which is delightfully made up of beautiful and interesting views, is incomprehensible. In carefully examining the frontispiece and other half-tone cuts on seven pages of the magazine, little fault can be found with the quality of the presswork, for it is carefully clean, and the black of splendid color. What we find fault with is the almost total lack of artistic detail in the execution of the half-tone plates themselves. The deep shades are too black for legibility, while several of the human faces look like silhouettes. Where a passably good cut appears, such as "The Wabesee Rapids," the pressman has shown considerable skill. The very worst feature of the magazine seems to be the abominably bad machine composition shown throughout the text of the work.

TROUBLE WITH NUMBERING MACHINES.—C. W. S., of Worcester, Massachusetts, writes as follows: "Although a reader of your column about fifteen years, this is my first appeal for

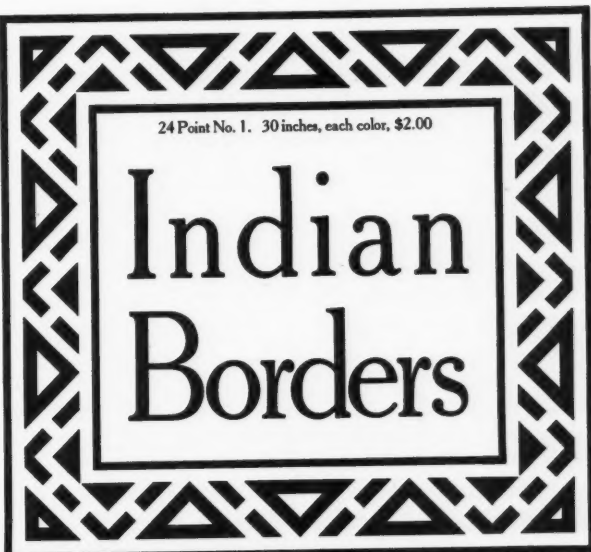
assistance. On a recent coupon job, in which two five-wheel numbering machines were used, set horizontally, we experienced quite a little trouble by the fifth wheel of the machines not taking the ink. We laid it to the blank or "No." springs being higher than the figures, thereby keeping the rolls from them. The press used was a Golding with three form rollers, and the ink used was \$3 lake blue. Is there a remedy for this, without changing the position of the form?" *Answer.*—Difficulties of this kind are often remedied by using roller trunnions of larger outside diameter on the roller journals, placing the larger ones on the off ends to the numbering machines. Where different-sized form-roller sockets are not furnished with the press (and they should always be) then use a chase bearer or a piece of wooden rule for the same purpose. Underlay the bearer or rule so that it will slightly incline the "dip" of the form rollers on the side having the numbering machines. It is also advisable to take out and often clean the small springs found in certain types of numbering machines, because when not kept free from dirt they are liable to gum up and prevent the quick return of the blank portion to its right height.

PAPER SPLITTING.—R. D., of Jeffersonville, Indiana, says: "We have of late experienced a great deal of trouble with our papers splitting in different places as they are delivered from the press. We read your account in the February number of this trouble, and find our press, tympan, etc., correspond with your article. We have not a first-class foreman, and as he only cares to get forms off his hands, they are, of course, not in first-class condition—that is, square and uniform—to do good printing from. Our press is a Cincinnati cylinder; tympan consists of two pressboards, one thick felt No. 1 blanket, one draw-sheet of muslin and a manila top-sheet. We have just lately had our press bearers set type-high, and the cylinder rests pretty heavy upon them, say about half pressure. We have mailed you under separate cover copy of our paper. Most of the tearing occurs on the rules." *Answer.*—The copy of your paper has not been received, hence we are at a loss to fully understand the cause of paper splitting on your press. If, as you say, most of the tearing occurs on the rules, send these to your typefounder and have them planed down a little lower than your type matter. Ease up the cylinder and carry it a little higher, as it may be resting too heavily on the bearers. Be sure to have the cylinder hang true on both ends. Try the height of the tympan with that of the bearers on the cylinder—these should be uniform, or not to exceed a thin book sheet on the tympan make-up.

PRESSWORK ON A FOLDER.—H. J. H., of Fostoria, Ohio, has sent copies of a folder entitled "Crystal Facts," showing a few very neat designs in "prescut" glass. The samples of the folder are in different stages of make-ready and completion—three printings of as many colors being necessary to complete the folder, which are strong gray for the text, black for the glass designs and bright red for the special displays. The printing is on fine coated stock. The correspondent writes: "I enclose a four-page folder which did not turn out satisfactory; hence I write to ask you if you can tell me the cause. If you will notice on the first page the ink does not lay on as it should; and I would like to ask if that is my fault or the ink's. It is a \$2.50 half-tone black—the same as was used on the cuts sent you of the two little boys. The job was run on a Colt's Universal press." *Answer.*—To a limited degree only the make-ready of the glass designs shown is commendable—the vignetting being the most skilful in execution and deserving of praise. The "Toltec design" on the first page should have been far more artistic than it is; this could have been done very effectively if a proper cut-out overlay had been utilized. With the three impressive tonings of black embraced in this design, a most beautiful effect could have been lent the picture. The half-tone black ink used on the illustration of the boys' heads seems of better grade than

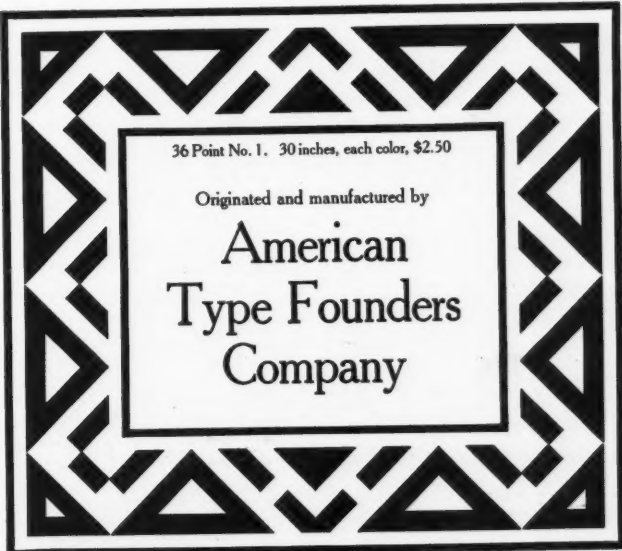


60 Point No. 1. 36 inches, each color, \$3.50



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Indian Borders

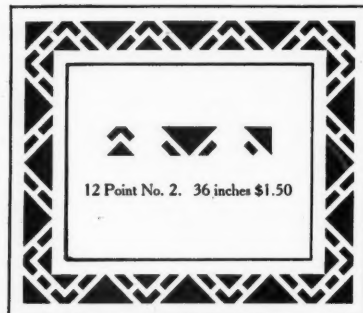
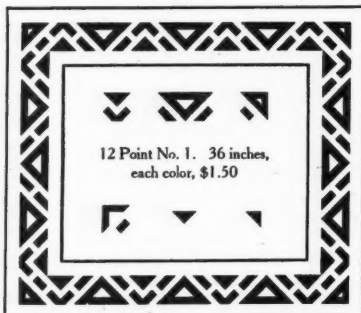


36 Point No. 1. 30 inches, each color, \$2.50

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18 Point No. 1. 30 inches, each color, \$1.50



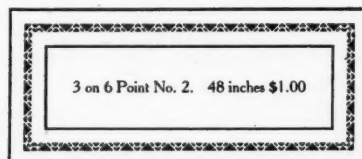
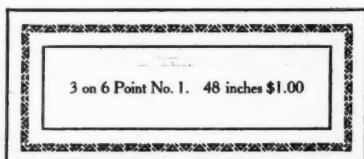
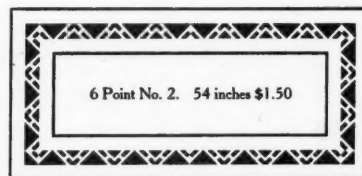
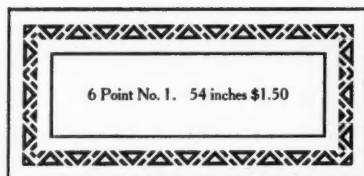
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Are capable of more striking and unique effects in less time than any type borders ever made. The 3 on 6, 6, 12 and 18 point sizes are made in two weights, Nos. 1 and 2. Characters for printing in colors are made 12, 18, 24, 36 and 60 point of the No. 1. Put up in separate fonts and are only furnished when specially ordered

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that shown on the folder; the former being of more intense depth of color. If the ink is as you state, then it has been trifled with and lost its life and intensity. A fine, brilliant black would have improved the deep tones and high lights.

PRINTING AND EMBOSSEING ON CELLULOID.—C. W. G., of Columbus, Kansas, has sent a sample printed on brilliant pink celluloid—the background of which is in deep black and the border and lettering in the color of the celluloid, which is strongly embossed. He writes as follows: "Will you kindly tell me in your Pressroom column how the enclosed sample was printed? We have a customer that wanted some window cards printed in same manner. I have asked all the boys around town, but none seems to know." *Answer.*—If you do not know how to do such work as that on the sample, it might be rather hazardous to attempt it from what information we can give in our limited space. The celluloid on which the printing and embossing appears can be purchased in various colors, thicknesses, etc., from the Celluloid Manufacturing Company, in New York city. The black ink used is of a strong and intensely deep opaqueness, which is very essential on the bright celluloid. The presswork of the black has been done first, quick-drying varnish, such as copal, and plenty of it, being mixed with the ink. After the ink has thoroughly dried, the embossing takes place, brass or other hard metal being used for making the embossing plate. The embossing is done on a moderately warm plate, after make-ready, which must be quite rigid and hard on the machine. Of course, the embossing should be proceeded with slowly, in order to get the best results from the celluloid. After embossing, the work should be carefully laid out in small lots in order to permit the sheets of embossed celluloid to "set" and harden.

A FEW QUESTIONS.—W. C. H., of Saginaw, Michigan, wishes answers to the following: "Would be pleased to have you answer a few questions through your department. (1) What is the cause of electricity on a cylinder press? Some pressmen have a pipe with gas flame near the delivery carriage, while others have pipes from which steam escapes. Both methods seem to be effective in eliminating the electricity from the sheets. What is your opinion as to which of the two methods is best? (2) Why could not leaders be cast a trifle lower than type-high and thereby save lots of time now consumed in cutting out and making ready at press? (3) Most all paper now used on jobwork has more or less curl in it, and because of this is very annoying when feeding it to the press. It seems to me that this trouble is becoming worse all the time. Can you give me any reason for this?" *Answer.*—(1) The cause of electricity on the press is accounted for by reason of the presence of electrically charged paper run through it. The paper is rapidly passed through the steel finishing rolls at the mills, the volume of the electricity being greatly intensified by cold and frost en route to the consumer. Heat modifies the intensity of static electricity, hence the use of gas and steam jets in many of the up-to-date pressrooms, especially where large, warm paper-storage rooms can not be had. Anything in the way of artificial heat is good for eliminating electricity from both paper and press. Steam sprayed on the paper as it is run into web presses is considered best for that kind of press, while a gas flame produced by a perforated gas pipe running behind the feedboard and the sheet of paper (near the fly table or delivery carriage) is considered the right thing for flat-bed presses. Other methods for this purpose are in vogue. (2) Typefounders could cast all leaders to a standard height slightly lower than type-high; but to do this they would have to go to much expense in changing their matrices, and, in some cases, their molds. It is questionable if such a step would prove satisfactory in all cases where leaders are employed in type composition, especially in cases of narrow measures and where brass rules flank these on both sides. This very question has already received the attention of the typefounders, but without a practical and satisfactory

solution of the difficulty. (3) The quality and character of stock required in most of the hard papers now used demand the uses of sizes which are a protection to the fiber of the paper during manufacture, and which also add to its strength and permanency. Such paper, by the very nature of its manufacture, becomes charged with electricity, and when cut up to small sizes for job-press printing and left to stand in a warm place curls up at the ends, as the electricity escapes at these cut ends of the paper.

THE CAUSE OF TROUBLE ON A FORM.—W. V. S., of Binghamton, New York, has sent a sheet 19 by 33, containing electrotyped type matter and a number of half-tone cuts. In one of the middle rows of cuts and about $4\frac{1}{2}$ inches from the top of the sheet appears a small filled-up spot on one of the half-tone plates, which also slightly shows on the plate below it, as if "swiped" across the plates at the points mentioned. Our correspondent says: "Would like to ask the cause of the filling-up in the one spot in the form enclosed. It fills, as you see it, about once an hour, while the rest of form stays clean for half a day. Washed press clean daily; tried different inks; reset and reversed rollers; run less ink; in fact, have done everything I could think of, still it worked the same from day to day. Press runs 2,100 an hour; have tried running it slower. Press is a No. 4 Miehle. Have made 150,000 impressions from this form now. We run it until it wears out, then put on another set of the same thing." *Answer.*—The cause of the filling-up in so peculiar a way is certainly perplexing. Put a sheet under the lower end of the top cut, extending this about five inches along same, widening it out to about an inch and a half at the middle, and tapering it off to about one-quarter of an inch at the extreme ends. Also place a small bit of underlay on the second plate in the same row, near where the hanging pulley appears and the very small amount of fill-up occurs. Our reason for thus suggesting is because these two plates are not brought up to even height, being perceptibly lower at one end than at the other, which occasions less or more "rock" to the plate at the specially defective end. Changing the location and tension of grippers fronting nearest to the fill-up might also be tried advantageously. There is certainly more or less play between plates and paper at the point of printing contact, which will cause just such a fill-up as appears on this sheet. To prove that the top plate needs underlaying at the points suggested, attention is called to a duplicate plate which is third from top of same row. You will there see that this plate is much more perfect and uniform in color.

THE PROOFREADER'S NEMESIS.

"What's the matter?" inquired the foreman, as he entered the sanctum for copy and noted the editor's bleeding nose, swollen forehead, puffed, red eye, and tattered, dusty coat. "Fall down stairs?" "No—only that," replied the editor, pointing with his finger to a paragraph in the paper before him. "It's our account of the Crapley-Smith wedding. It ought to read, 'Miss Smith's dimpled, shining face formed a pleasing contrast with Mr. Crapley's strong, bold physiognomy.' But see how it was printed." And the foreman read, "Miss Smith's pimply, skinny face formed a pleasing contrast with Mr. Crapley's stony, bald physiognomy." "Crapley was just in here," continued the editor, throwing one blood-streaked handkerchief into the waste-basket and feeling in his pockets for a clean one, "and he—but just send that fool of a proofreader in here! There's fight left in me yet!"—*Exchange.*

MOST PRACTICAL MAGAZINE.

You are conducting the most practical printers' magazine published, and it is always read carefully by us.—*Adkins Printing Company, New Britain, Connecticut.*



BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. \$3, postpaid.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. \$1, postpaid.

THE LINOTYPE MANUAL.—Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. 50 cents, postpaid.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

STUBBS' MANUAL.—By William Henry Stubbs, holder of speed record. A practical treatise on Linotype keyboard manipulation. Should be in the possession of every operator with an ambition to become a "swift." Cloth, 39 pages, \$1.

FACSIMILE LINOTYPE KEYBOARDS.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. The latest and best work on this subject. A complete and practical treatise on the installation, operation and care of the Linotype, for the novice as well as the experienced operator, with full information concerning the new two-letter machines, not to be found in any work heretofore published. This is a revision of the series of articles, "The Machinist and the Operator," which has appeared in THE INLAND PRINTER. Fully illustrated. Cloth, 128 pages, \$1.50, postpaid.

DON'T FORGET

To set the vise automatic so that tight lines will stop the machine.

That if automatic is not set properly lower ears of matrices will be damaged.

That the adjustment is made by the screw in elevator head which strikes the rod projecting through the vise cap.

That the adjustment must be made so close that if a hair space be placed on vise cap, underneath the screw which regulates the down stroke, it will stop the machine.

To be sure nothing is interfering with the free descent of first elevator before changing vise automatic adjustment.

That the elevator should be at its full down stroke when making this adjustment.

An advertisement in *Linotype Notes*, London, offers a two years' engagement for a first-class Linotype machinist in India; one qualified to teach operating preferred. An operator is also wanted for Hong Kong, China; fare and expenses paid, at a salary of \$200 per month the first year, \$225 per month the second year and \$250 per month the third year.

THE London *Daily News* on January 22 locked out its forty composing-room employees—paid them two weeks' wages and discharged them—in an attempt to force the Linotype operators to accept a time scale instead of the piece scale prevailing. A week later the "nonsociety" employees were discharged and

given six months' salary in lieu of notice (which the law requires) and the Society men reinstated on a piece-scale basis. The nonunion men divided a \$20,000 bonus.

MINOR DIFFICULTIES.—A Natchez (Miss.) operator writes: "The pot-roller on my machine does not follow the cam and it is worrying me. The roller does not touch the cam at all when the machine is at rest. The pot seems to be held up by something, but I can not find what it is. I have cleaned the plunger and the well, but it doesn't help any. Another thing: How is the clutch adjustment of 15-32 of an inch, between the collar and bearing of the driving shaft, made on the new machines?" *Answer*.—The pot is supported by the pot-balancing spring beneath the pot-lever. It should be strong enough to support the weight of the pot so that the pot-lever roller bearings will not wear so rapidly. No harm will result from the roller not resting on the cam at all times. The clutch adjustment is made by making clutch leathers thinner or thicker.

MACHINE SCALE IN SWITZERLAND.—Machine operators in Italian Switzerland (i. e., the district of the Canton of Tessin) have secured a new scale. Time rates are the rule, and it is provided that when machines are introduced into any office, the composing-room staff shall have the first offer of operating them. An apprenticeship of twenty-four weeks is allowed, during which the learners are to be paid the same wage they would have earned at the case. Subsequently, during a period of eighteen months, they are to get about 75 cents per day. At the expiration of that period they will receive the large sum of \$1.06 per day on Linotype work, of 96 cents on the Monoline and 86 cents on the Typograph, provided they are capable of setting at least six thousand letters per hour on the former machine, and five thousand and four thousand, respectively, on the others. Two shifts per day are allowed to be worked on the machines, if desired, but not more. Seven hours is to constitute an ordinary day's work on jobbing and news, or six hours on night work. Overtime is to be paid twenty-five per cent extra.

INTERMEDIATE CLUTCH.—A Chicago operator-machinist writes: "I have been having some trouble with my intermediate clutch lately. Just as the mold retracts, or on the ejection of slug, the knob works out and the matrix belt pulley stops. What is the cause of this? If the spring is weak, do you think it would have the effect of throwing out the knob? I tried to take out the intermediate shaft by taking out the screw from just behind the gear on shaft. I also took out long pin screw in the large wheel, but the shaft did not come out easy, so I did not want to take any chances of breaking anything by forcing it out. Is there anything else that would hold it? What do you think of the corrugated rubber rollers that are being used in some places instead of the regular rollers?" *Answer*.—If the screw in the bevel gear is taken out, the shaft should come out without trouble, or you can drive it out from the back. There is nothing else holding it. If the spring in the clutch is weak, it would cause the clutch to slip out occasionally, and it should be taken apart and examined. If it still does not hold, slightly bevel the opposing faces of the clutch, but do not make the bevel too heavy, as there would be difficulty in throwing it out by hand. Regarding corrugated rubber rollers, the only trouble with them is the fact that the corrugations wear off and thus decrease the diameter of the roller.

LINE DELIVERY CARRIAGE.—Down in Arkansas an operator is having the following trouble: "In casting black-face, as the elevator descends into the vise, the end letter is 'squabbled,' catching between the elevator and the vise, bending the inside upper ear of matrices. The machinist says it can not be remedied—that operator should hold finger of delivery carriage back by placing hand on it as the line goes down, so preventing 'squabbling' of letter. Have talked with number

of other machinists, but none have experienced a similar trouble." Answer.—If the machinist, instead of saying troubles of this character can not be remedied, would devote a little time to a study of the machines in his care, he would probably find a cure for all such annoyances to operators. In this case, he should first see if the line-delivery carriage is carrying the matrix line fully inside the pawls of the first elevator; if not, this can be regulated by using a thinner leather washer in the air chamber of line-delivery carriage. Then if the elevator starts down before the matrix line is fully inside the pawls, it is because the stopping pawl is being knocked off the stop-lever too soon, and this can be remedied by changing the position of the plate on the stopping pawl. Another thing to examine is the elevator jaws and pawls. If jaws are sprung apart or if the pawls do not hold the matrices they will turn when elevator descends. If the machine is equipped with a long spring connecting long and short fingers of the line-delivery carriage, this spring should not be strong enough to cause the long finger to press the line of matrices

metal, spacebands, tools, rags, waste, graphite, oil cans and galleys scattered to the four winds, or conglomerated in one handy (?) and careless heap, with oily dust all over machines and belts; and, unless there is a long string and clean proofs daily, Mr. Linotypist is hauled, by his fellow operator (the foreman), all over the coals, should it unfortunately happen to fall to the foreman's lot to correct the proofs, and the erring artisan is made the victim of subtle misrepresentations and exaggerated blame, and in some instances cursed at, glared at, vituperated, and life made generally miserable for him, until he either quits or finds comfort and exhilaration in the flowing bowl, and then he gets fired, and the story is repeated until he either swats the foreman or shuffles off this mortal coil.

I would suggest that foremen be truthful and considerate, and do all in their power to aid the Linotypist to produce high-class work. Continual and untiring efforts made in a progressive spirit by the foreman along these lines will not only insure harmony among all hands, but seal his own popularity and advancement, and above all things add a hundredfold to the prosperity and profit of the front office.

The details of the duties attendant upon the care of the machines are not so multitudinous but what they may be intelligently and systematically prearranged, a place for every tool, extra parts, liners, molds, ejectors, brushes, cans, rags, matrices, trays, copy and proofs, and everything carefully in place while not in active use will add significantly not



J. J. GUENTERT,
Appleton, Wisconsin.



CLAUDE HENSLEY,
El Reno, Oklahoma.



W. E. WAGENER,
Leavenworth, Kansas.



GEORGE F. PARTZ,
Leavenworth, Kansas.



R. V. O'CONNOR,
Leavenworth, Kansas.

GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL,
HOLDING SITUATIONS ON LINOTYPES IN CITIES NAMED.

to the right as the elevator descends, and the long finger itself should be perfectly straight.

A PLEA FOR JUSTICE TO OPERATORS.—The following letter from a graduate of the Inland Printer Technical School will be indorsed by many operators who labor under like circumstances:

SAN FRANCISCO, Feb. 20, 1904.

Editor Machine Composition Department:

During the months of my experience on the Linotype since graduating from your technical school on December 1, 1902, I have learned a few lessons, to some of which I take the liberty of calling your attention.

O. K. proofs can only be set under the following general conditions: Machine working right, copy edited and legible, operator in good condition; it is also imperative for the foreman and operator to courteously coöperate, exercising patience, good will and cheerful industry in every relation during business hours. It is to be deplored that these favorable conditions are non-existent.

Foremen lead employers, managers and superintendents to expect unreasonable results under adverse conditions; and there is a great waste of time and energy in disagreeable friction between foreman and operator, and the "boss" pays the bill. The foreman who criticizes, finds fault and "calls down" his operators for bad proofs, mishaps to the machine, carelessness, or anything else, recreates psychologically the very things he condemns, because he awakens resentment, recklessness and anger, and often nervousness and timidity, in the mind of the operator—simply adding to the difficulties. Do foremen heap indignities upon a machine when it stops while they are personally operating, or do they carefully look over and mend it? Should not therefore a more delicately constructed, more sensitive, and infinitely more valuable human being, without whom the Linotype is useless, be handled with more consideration?

Is it profitable for an office to persist in continually making changes in the Linotype department? Surely a foreman with insufficient executive ability to see the folly of persistently discharging his men on any pretext whatever, outside of positive and wholesale incompetency, is a disgrace to the craft.

A systematic, precise, businesslike atmosphere should obtain about everything connected with the machines. In many offices the machine corner is a combination of chaos and childish absurdities. "Mats,"

only to general appearance, but, and that immediately, to the amount and excellence of the output. Orderly surroundings naturally influence the operator and call out the best within him, and the inspiration of a courteous and considerate foreman works like a tonic in the minds of most operators. Never mind the exception; even he will improve and rejoice, and I am sure the shade of Ottmar Mergenthaler, in its silent visits to and fro among the many mills patterned after the pet of his brain, will bless every foreman who plays the man with greater and continued success.

We operators know and realize full well that every line incorrectly constructed becomes an irreparable loss, but, under the prevailing lack of system in our factories, we are powerless to stem the current of vile proofs. The responsibility does not therefore rest entirely on the machine, the copy or the operator. Let also the proofreader note that every unnecessary and vicious or avoidable mark on the proof is just so much the less profit for the office.

Awake, O sleeping foreman! Consider these things, and make haste to externalize your meditation into positive actions. These plainly stated truths should arouse the guilty reader to be at least fair-minded.

The end of the matter is this: Operators should be wisely handled, carefully studied, and their best and strongest points actively utilized. There are no two alike, and one may be strong where the other is weak, and vice versa, consequently, the best way to gain the best results is to make the most of the situation, instead of playing the dog-in-the-manger act. Very respectfully yours,

ADOLPH WERCKENTHIN.

A GRADUATE'S EXPERIENCE.—One of the Inland Printer Technical School graduates relates his experience as an operator-machinist in the following: "Since leaving Chicago I have been manipulating the buttons on the Mergenthaler with a great deal of satisfaction to myself, and, I believe, to the *Rocky Mountain Husbandman* people. Mr. Sutherlin has recently asked me to take complete charge of the machine, saying he believed that I was competent. Upon arriving at White Sulphur Springs I found the machine in a rather poor condition; but thanks to your instructions and the book on "Mechanism," everything seems to fit exactly. I had some trouble with the matrices and spacebands turning while being

transferred from the first to the second elevator. Last week I put on a new transfer finger, and have not had any more of this trouble. When I arrived here my first experience, on sending in a line, was to have the entire line of matrices pi in the thin-space receptacle. I immediately fixed this by the little screw at the bottom of the elevator. This had been bothering their machinist for a long time, and, of course, gave me a 'boost.' Since then I have made numerous changes, and have not had any bad luck; not ever a 'squirt.' I work about five or six hours per day. Can set twelve hundred to thirteen hundred lines solid minion in eight hours now, and am improving."

THE demand for experienced composing-machine operators is so great that schools of instruction in this work are taxed to the utmost to furnish competent help in sufficient quantity to man the new equipments constantly being installed. The Lanston Monotype Company maintains schools in New York, Philadelphia, Chicago and San Francisco. Sixteen keyboards are used in the New York school, and a corps of competent



LEARNING TO OPERATE THE MONOTYPE KEYBOARD.

instructors is employed. A large number of ladies are taking up Monotype keyboard work. A six-weeks' course is usually taken.

FUTILE EFFORTS.—"G. B. C.," of Zanesville, Ohio, sends the following account of two humorous occurrences which actually happened in that vicinity: "An ingenious operator who holds down a machine in a small town near by, had been reading in some book about the addition of 'tin' to metal for the purpose of rebuilding it, etc., and this is how the result was accomplished: He went to a tinner's shop and procured all the scraps of tin available, cut the larger scraps into smaller pieces and put the 'tin' into the 500-pound Linotype furnace in the office, and on top of this was placed the metal to which he desired to add tin. The pot was filled full of 'tin' and metal. Of course, this kind of 'tin' and metal don't mix very well, and the result is that there is still a large-sized piece of tin and metal in the back yard adjoining the office—the metal having been thoroughly 'tinned.' Another ingenious operator, who also holds down a 'sit' in this vicinity, had been having trouble with front squirts for some time and this is his invention for overcoming the difficulty. He procured a large piece of sheet-iron, and, bending the same into a half-round shape, fastened it around the front of the vise, covering the entire front part of the casting mechanism—and it thereby stopped the metal from flowing out onto his hands and face. This arrangement is 'ingenious,' but, however, it is not 'practicable,' as there are other methods for the cure of such troubles."

MOUHPICE LEAKS.—A New York operator-machinist writes: "In my plant of three machines I have had two new metal pots put in during the last six months because of a leakage of metal at the right-hand end of the mouthpiece. When the metal drops it generally falls on the disk and stops it. I very rarely take out a mouthpiece, but when I do I am very careful, and in spite of this I have had two pots crack. The machinists from the factory say it is caused by the mouthpiece getting baked into the pot, so that when it is removed it cracks the pot, and that perhaps it was hammered in too tight. Do you think it would be advisable for me to take out the mouthpieces every few days to avoid their getting baked in, or what remedy would you suggest?" *Answer.*—Mouthpieces should not be removed unless absolutely necessary to clear out the throat of pot. If, before replacing after removal, the beveled edges are thickly coated with a mixture of oil and graphite, the mouthpiece will not bed so tightly that it can not be removed. If it still leaks, red lead and linseed oil will prevent this. Mouthpiece should be removed and replaced while pot is hot. An excellent article to prevent leaks around mouthpieces is a new pipe-joint compound made by the Dixon Crucible Company.

DOUBLE-DECKER TROUBLES.—With the new double-magazine Linotype comes a new series of difficulties, some of which and their remedy are given by a correspondent. He writes: "I have been reading THE INLAND PRINTER for several years and giving special attention to the Machine Composition Department, and from time to time I read articles from Linotype machinists about plants they were up against that were all out of shape. I accepted them partly as exaggerated yarns and partly as facts. But now I am ready to believe almost anything I see about run-down machine plants. I was convinced of the possibility of such things only a couple of weeks ago, when I was called to a near-by city to help to straighten out a double-decker that had been placed for a couple of months and that was giving more or less trouble. I went to this city on Saturday morning and found things in bad shape. But before going further, I want to state that the machinist in charge is a young man who is just beginning work as a machinist, having had several years' experience as an operator and several months' instruction by a competent man as a Linotype machinist. He had only been in charge of the plant for a few weeks, and while he certainly has the making of a good machinist in him, being careful, his principal trouble is lack of confidence, but he will get over that. The plant consists of a standard Linotype and a double-magazine machine. The standard has been in use a fraction over three years, but of this will say more later. When I arrived at the office and got down to business I found that the double-magazine machine was giving the most trouble. My attention was called first to the matrix chute to the lower magazine. The matrices, as they left the upper distributor box, would drop into the chute and would clog it up before reaching the second box. I took it off, and on examination found that the small flat-head screws holding the matrix guides projected through the guide plates, thereby leaving too little space for matrices to pass freely. I then took the chute to pieces and with a file cut off the ends of screws just enough to prevent them projecting through and stopping the matrices. The result was that matrices went through all right. My next task was to so adjust the lower distributor box that it would handle thin matrices. It would handle some of them all right, and others it would raise up to the distributing screws and there they would be bent out of shape and twisted, while others would be caught in the box and not lift at all. My remedy was to raise the matrix lift a fraction. The cause of the matrices catching in the box was because the lower guides of the front and back box plates lacked a little of reaching the stopping point on the lower rails, leaving possibly 3-32 inch space between the two. With thick matrices this was good enough, but with the thin ones it

was too much. The matrices would slide down the chute and into the box, and, as they would give a slight side motion to right or left, the lower ears would catch in the space and the matrix lift could not raise them out. I remedied this by a slight 'stretching' of the guides. After this, the chute and distributor worked O. K. My next task was to set the automatic levers. This was accomplished without much trouble. Next I found a new one on me. In the upper magazine the lower-case 'l' was sticking badly. Several lines could probably be set without a 'stick,' and then a matrix would hang. I found the keyboard cam turning all right, the rod going up to a full stroke, but the matrices would hang. I then took off the top entrance plate and found that the matrices were so thin and the 'l' channel so wide and the lower pawl so thin that matrices would slip between the pawl and the side wall of channel, just enough to bind the pawl and stick the matrix. This was a puzzler, but it was up to me to remedy it quickly. If I had had a pawl the width of the channel I would have put it in and that would have been the proper thing. But I had to remedy the trouble otherwise. And while I would not recommend this remedy indiscriminately, this is what I did with success. I took a flat-faced punch and with a hammer 'swelled' the left side of channel enough to take up a portion of space between the pawl and wall, angling the swelling from the bottom upward for about an inch and a half. This remedy was effective. Next I found that the space bar when struck would sometimes deliver one band and other times three to five. The trouble was that the stopping pin in the spaceband cam had been cut by the cam-stopping pin until it would slip past the pin. I took the pin out of cam wheel and put in a larger pin of bronze wire and the result was O. K. Then on the double-deck machine I found the line delivery traveling too fast. I loosened the spring a little and properly adjusted the air pump. Next morning I went at it again. The first thing I did was take the gas burners off the two machines and put on St. Louis oil burners. Incident to this I took off the top of pot jackets, dug out what metal I could that had seeped through the joints and repacked the pots in such a way as to make the asbestos give the pots the most heat possible for the oil consumed. And just here let me say that many machinists are having trouble because of metal seeping through the crucible and top of jacket joint and then working down to the burner. This trouble is very unnecessary and is easily remedied, no matter how full of metal the pot is run; but that is another story. I may also add just here that this shop had applied an oil burner of the same make to the old machine and had to take it off because they could not get a slug. There was no such trouble so long as I was there, and I do not have any trouble whatever with mine. The oil burners on the two machines started off nicely. Next, I went into the main drive friction clutch. On the double-deck machine I found the journal so dry on the loose pulley as to be grinding, and on the driving shaft there was not a particle of oil; the shaft was rusty, and apparently the machine had been running this way since its erection, two months before. I also found the adjusting bushing on driving shaft screwed up jam against the shoulder of driving shaft, and I can state that when the machine was thrown in motion it did not fool about going around. The pull was so strong that when machine was shut off at any point other than on a stopping pawl it would slowly crawl around until brought to a standstill by the pawl. Both machines were alike in this respect. This work about finished the double-decker, and while it was not in just as good shape as I would have put it if I had had more time, it was in shape for the machinist to continue the good work. On the standard machine I found the knife-wiper with broken latch and out of commission. With wire and wire nails for rivets I put it in business again. Mold wipers on both machines were out of reach of molds, and therefore *nil*. Both pots were slightly out of alignment, and these I aligned. The transfer carriage on the standard

machine traveled from assembling to second elevator with such speed as to break numerous spacebands. This was remedied temporarily. Now, do not understand me to say that the work I did was all there was to be done, because such is not the case. But I believe I left the machines in fair shape for the machinist to complete the renovation."

MATRICES DROPPING DOUBLE.—A western operator writes: "I have been a reader of THE INLAND PRINTER for many years, and, being a machinist-operator, take much interest in the Machine Composition Department in reading of the many troubles which beset the novice and not infrequently the old-time machinist. As a rule I prefer working out any problem which may come up in the course of my work, but I think I have one now (at least it seems so to me) that goes back, or should go back, to the factory for solution. I have no doubt many others are in my same fix, and would like your opinion in the matter. One year and a half ago we installed a second Linotype in this office—one with new keyboard having weighted keybars instead of springs—and ever since that time the keyboard has been more or less a nuisance on account of letters dropping double; that is, some keys will stick down long enough to give two mats when only one is wanted. At first I attributed the trouble to dirt accumulated while machine was in transit here, but a thorough cleaning did not seem to help it much. I wrote to the Linotype Company and received the very satisfactory (?) reply that "many records were being made on that same style of keyboard." I decided then to keep at it, and from time to time have overhauled the keyboard from A to Z. Now, I am sure everything about the keyboard is in the best and cleanest condition possible. I have taken all the short keybars out and examined them carefully, removing all burrs and dirt and burnishing them up slick; have seen to it that the keybars do not bind in any way, either at top or bottom; also that the cam triggers fit into the bars without binding, and to prove that the trouble does not lie in this particular part, I have taken off both cam frames and tried the keys, with the result that some of them will stick down long enough to give two letters. I also took pains to see that the ends of the keyrods (from front of keyboard to short rods) do not bind on short keybars, and that they fit fairly in the middle of the keybar. I have assured myself that the trouble does not lie on the key bank, as the keyrods have plenty of play. The trouble does not seem to be altogether in one place, but at times almost any letter is liable to and does give trouble. Perhaps many operators would not take any notice of a small thing like this, but I do not propose resetting from one to four or five lines in a galley of matter on this account, if it can be avoided. I have always been of the opinion that the keybars (short ones) were a shade too light, and so expressed myself to the Linotype Company, and to prove it I removed the tray from the front of the machine and bent a piece of sheet lead over one of the troublesome rods between the short keybars and the bearing of the keyrod, thus adding more weight on the outside end, and have not been troubled with that letter since. Of course, this can not be done with all the keyrods, on account of their being so close together, but I think it proves my theory that the bars are too light. Now, if there is anything I have neglected to do that can be done to overcome this difficulty I am not aware of the nature of it and would like to hear from some one who has run against the same proposition and come out "first best." *Answer.*—As our correspondent shows a high appreciation of the keyboard requirements, it is plain that his conclusion that the weights are not heavy enough must be correct. The only remedy is to increase the weights by soldering to each keyboard keybar an additional weight. To do this it is only necessary to unhook keyrod springs and remove cam frame brackets and lower keyrod guide. The two tap screws underneath the keyboard can now be taken out and the keyboard removed bodily, the keyrods remaining suspended from the verges, which have previously been locked.

Tilt the keyboard forward so that the keyboard keybars will not fall out when the supporting strip on the back of the bars is removed. Lift out each bar separately and polish it and solder the weight to it before replacing. Before putting keyboard back in place take the lower keyrod guide and insert the lower ends of the keyrods through it. Then put keyboard in position and screw lower keyrod guide in place and replace cam frame brackets.

THE Linotype school established a year or two ago by Cincinnati Typographical Union for the instruction of its members has been discontinued owing to lack of interest by the membership.

TWENTY-ONE offices made their initial installation of Linotype machines during the month of February, only one of this number placing more than one machine. The Baltimore fire was the cause of twenty-five machines being shipped to that city, the *Sun* receiving eight, *News* eight, *Herald* six, *Deutsche Correspondent* two and the W. V. Guthrie Company one. Besides these, fifteen Linotypes were added to existing plants.

RECENT PATENTS ON TYPESETTING MACHINERY.

Paper-perforating Attachment.—C. J. Hanfbauer, Cleveland, Ohio. No. 752,069.

Type Casting, Setting and Justifying Machine.—B. A. Brooks, Brooklyn, New York. No. 748,578.

Linotype for Printing Music Typographically.—John Broadhouse, North Finchley, England. No. 751,607.

Justifying Device.—J. A. Watson, Washington, D. C., assignor to Unotype Company, Manchester, Connecticut. No. 753,336.

Linotype Matrix.—W. G. Middleton, Phoenix, Arizona, assignor to Mergenthaler Linotype Company, New York. No. 753,604.

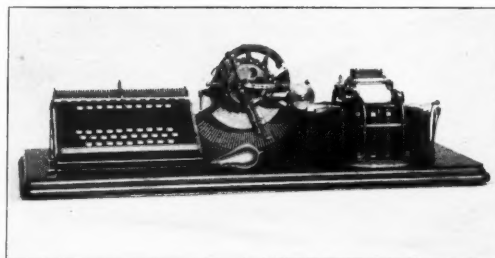
Linotype Matrix.—Hans Peterson, Minneapolis, Minnesota, assignor to Mergenthaler Linotype Company, New York. No. 752,179.

Art of Planographic Printing.—R. G. Cornwall, Rye, New York, assignor to American Planograph Company, New York city. No. 753,368.

Perforating Mechanism for Typecasting Machines.—W. T. Stutchbury, Northfleet, and Charles Gorick, Gravesend, England. No. 751,421.

THE LITHOTYPE.—The lithographic process is the basis of the invention of W. S. Timmis, of Brooklyn, New York, who has followed in the footsteps of Charles Sears, of Cleveland, Ohio, and has produced a machine which he expects will do away with the old methods of using type for printing. Instead, the letters, as in his machine, will be printed with transfer-ink directly on paper, the sheets cut up and pasted into pages or columns, a transfer made to an aluminum plate, and this printed from by the lithographic method. The improvement over Sears's machine, which was first called the "Direct Printer" and later christened the "American Printer," is that in the Sears machine the operation of the keyboard printed the character directly on the transfer-paper, while in the "Lithotype" the printing mechanism is a secondary machine, the keyboard operator causing perforations to be made in a roll of paper, similar to the Lanston or Goodson process, this roll being subsequently run through the printing machine. The Lithotype comprises two separate machines, one which perforates a strip of paper, and the other which prints the transfer sheet under control of the perforated tape. The first machine is provided with a keyboard of a hundred keys. On depressing a key two electrical contacts are made which close the circuits of two of the electromagnets in the perforator mechanism shown at the right. The two magnets thus actuated attract their respective armatures, which operate corresponding punches to perforate the paper. The perforator mechanism comprises twenty electromagnets which may be operated in a hundred different combinations to correspond with the keys of the keyboard. After each combination is perforated the paper strip

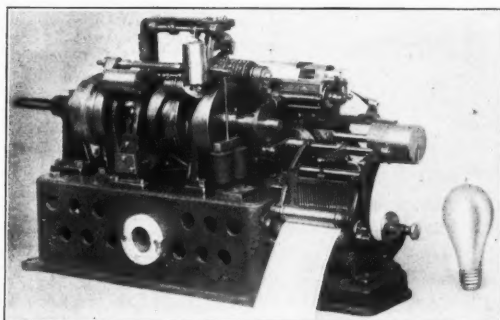
is moved forward a unit's distance, presenting a fresh surface to the next combination. The justification mechanism is shown in the illustration between the perforator and keyboard. Normally this is set to allow for a nine-unit space between each word—a space equivalent to one and a half ems, and obviously much greater than would ordinarily be required. In other words, a certain portion of the length of the line is reserved for spacing. This reserved portion varies, of course, with the number of words in the line, being equal to nine units times the number of spaces required. As the perforation of the strip continues, in time a point will be reached where the aggregate length of the words in the line exceeds this variable spacing reserve, and thereupon the selector arm begins to move. The selector arm, which may be seen in the center of the illustration, moves over two series of contacts, one rep-



THE TIMMIS LITHOTYPE—KEYBOARD AND PAPER PERFORATOR.

resenting units of space and the other tenths of units. When the reserve begins to be encroached upon, a calculating device determines the width of each encroaching character struck and deducts this from the normal reserve. At the same time the selector arm is automatically swung about until it lies over the contact representing the quotient of the remaining reserve divided by the number of spaces required in the line. As soon as the selector arm begins to move, the operator adds to his line sufficient characters to complete his syllable or word, and then touches the line key, which produces a line-closing perforation in the paper strip. As the last character in the line is struck, the selector arm is moved over the contacts representing the amount of space which must be used between each word to completely fill out the line, and when the line key is struck a switch is closed connecting the justifier contacts with the electric circuit and the selector arm is pressed against these contacts, which cause a corresponding combination of perforations to be punched in the paper strip. After the desired matter has been recorded upon the tape, the latter is passed through the second machine. In this machine two series of contact fingers bear against opposite faces of tape, and the fingers make contact with each other through the perforations as the tape travels between them. The tape is passed backward through this machine; that is, the end of the line is first to pass between the contact fingers. Consequently, the first contact made is that of the justifier. The justifier contacts close the electric circuit to the justifying mechanism, setting the latter to give the proper spaces in the line. The characters are printed on a transfer sheet of paper, by means of a type sleeve, which is given two movements, one a rotary movement and the other a horizontal axial movement. When a character contact is made, the type sleeve starting from normal is operated by two springs, one tending to move the sleeve through a semi-rotation and the other to draw it axially from the right to the extreme left. A series of ten pins are arranged at the left end of the type roll, and a similar series is arranged at the right end, the former serving, when raised, to limit the axial movement and the other coöperating with pins on the axis to limit the rotary movement. As stated above, each character is represented by two perforations on the tape; one of these

makes contact with a corresponding pin at the right and the other with a corresponding pin at the left. Now, if, for example, the eighth pin at the right were raised and the third at the left, the sleeve would rotate three character spaces and slide axially eight character spaces, bringing the predetermined character on the sleeve in line with the printing hammer of the machine. The latter is thereupon actuated to strike the paper against the sleeve and make the required impression. This done, the type sleeve is restored to normal position by two cams and is ready for the next operation. At the same time the carriage which carries the transfer-paper is moved laterally a distance corresponding with the width of the character just impressed. As soon as a word is completed, a space perforation is encountered on the tape which causes the carriage to move the distance predetermined by the justifier. And herein lies another very ingenious little mechanism. The carriage moves only in even multiples of a unit; whereas the justifying mechanism is measured in tenths of units. For example, a space of 3.4 units might be required between each word. In this case the first space would measure three units, and an



THE TIMMIS LITHOTYPE—PRINTING APPARATUS.

accumulator device would retain the fraction of unit space. The next space would again be three units and .8 would be retained in the accumulator. The third space, however, would measure four units and .2 would be retained in the accumulator. Thus, the operation would continue, the accumulator retaining the fractions of space until they accumulated to an entire unit, when that unit would be applied to move the carriage an extra unit of space. At the end of the line the accumulator is restored to normal, the carriage is returned by the line trip and moved up one space for the next line, and the spacing mechanism is reset for the new line by the new justifier combination of perforations. These operations, though seemingly slow, are nevertheless very rapid. The machine illustrated has been operated at 10,000 ems an hour, or twice the speed at which the average operator manipulates a keyboard. Thus, the transfer machine can handle the output of two perforator machines. Mistakes of the operator can be corrected by pasting strips of paper with the corrections thereon over the faulty matter on the transfer-paper. In the Lithotype, fonts may be changed simply by slipping a new type wheel on the printer.

The sheets of transfer-paper containing the printed, set-up copy are arranged upon a board to properly make up the form. This is then turned over upon an aluminum plate lying on the bed of a transfer press, where it is subjected to pressure. When the transfer-paper is removed from the aluminum plate the ink characters are left upon the surface of the aluminum. This sheet is "rolled up" a few times, swabbed over with an acid solution which fixes the design and is then capable of producing an unlimited number of copies.

ABOUT the only establishment that makes money without advertising is the mint.—*Geyer's Stationer.*



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 829 Madison avenue, Scranton, Pennsylvania.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLENGE'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, \$1, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, \$1.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. 12mo, cloth, \$1.37, postpaid.

AD-SETTING CONTEST No. 15.—The ad-setting contest announced last month will give ample opportunity for compositors to exercise their talents, and will undoubtedly prove very beneficial and instructive, particularly to those who participate in it. The date of closing is April 15, so that there is still ample time to enter specimens. The fact that each compositor who enters will receive a complete set of the specimens submitted should prove sufficient incentive to insure a goodly list of contestants.

HAROLD BONEKEMPER, publisher of the North Bethlehem (Pa.) News, whose photograph is shown herewith, is but fourteen years of age, and probably enjoys the distinction of being the youngest "professional" editor in the country. He is publishing his little paper for the sole purpose of making money, and has been successful from the start, materially aiding in the support of an invalid father and a number of younger brothers and sisters.

TROUBLED WITH A SLUR.—The following letter comes from the pressman on the Imperial (Cal.) Press: "Please glance through the Press and tell us how to obtain a better print. It is printed, two pages at a time, on a Universal platen



HAROLD BONEKEMPER,
Fourteen-year-old editor North
Bethlehem (Pa.) News.

press. At present we have three sheets paper, same as the printed copy, for tympan, six sheets of the same paper under that, then five sheets two-ply card, then one sheet pressboard. We use 50-cent book ink, made by Albert Nathan. What causes the slurring?" *Answer.*—Apparently your only trouble is too much tympan. Omit the five sheets of cardboard and adjust the screws so that you get an even impression. This will allow the platen to strike the form squarely and should obviate your difficulty.

ARTHUR D. CHAPMAN, Redlands, California.—Your ads. are good, but you are inclined to stretch your body matter too much. Do not be afraid to leave white space.

A WELL-BUILT AD.—The ad. of the Spokane (Wash.) *Spokesman-Review*, reproduced herewith (No. 1), the work of Edward W. Stutes, shows much careful study. Each step is a little larger and each year's figures grow in size as the circulation increases in quantity. Several of Mr. Stutes's ads. have been shown in this department recently, and this, like the others, shows excellent balance and the judicious use of white space.

W. R. BROADBOD & SON, publishers of the West Point (Va.) *News*, write as follows: "We are subscribers to THE INLAND PRINTER through our local news-agent and think it a great journal. Kindly mail us a graduated rate-card based on \$75 per column per year. Columns 21 inches in length; circulation, 1,500 papers per week." *Answer.*—Seventy-five dollars per year for the column rate is a little low for a weekly of 1,500 circulation (only \$1.44 each issue), and while I have made the card to conform to your wishes, I would advocate the raising of the last figure to at least \$85, or even \$90. A card carefully graded, according to the number of inches in each contract, follows:

	1 wk.	2 wks.	1 mo.	3 mos.	6 mos.	1 yr.
1 inch	\$0.25	\$0.40	\$0.70	\$1.95	\$3.50	\$6.65
2 inches .....	.40	.70	1.30	3.50	6.65	12.75
4 " .....	.70	1.30	2.30	6.65	12.75	23.25
6 "	1.00	1.85	3.30	9.75	18.00	33.25
8 "	1.30	2.30	4.25	12.75	23.25	41.00
10 "	1.60	2.80	5.20	15.50	28.25	49.00
21 "	2.90	5.45	10.50	29.25	50.00	75.00

Too Low.—W. G. Wilkes, one of the proprietors of the Biloxi (Miss.) *Herald*, a daily paper, sends a copy of his rate-card with a request for criticism. The circulation of the *Herald* is not given, but the rate is too low, even for the smallest

HERALD'S RATE.		PROPOSED RATE.	
Inches.	Price.	Inches.	Price.
100 .....	.115	100 .....	.12
200 .....	.0852	200 .....	.10
300 .....	.077	300 .....	.09
400 .....	.0632	400 .....	.08
500 .....	.0552	500 .....	.075
600 .....	.0497	600 .....	.07
700 .....	.046	700 .....	.065
800 .....	.0433	800 .....	.06
900 .....	.0408	900 .....	.055
1000 .....	.0391	1000 .....	.05
1300 .....	.0351	1300 .....	.0475
1500 .....	.0336	1500 .....	.045
1700 .....	.0324	1700 .....	.0425
2000 .....	.031	2000 .....	.04

circulation. It is impossible for a daily newspaper to publish advertising at less than 4 cents an inch and make money, and there is certainly no use in printing it under cost and losing a portion of the profit on other advertising in which there is a margin. I would suggest the grading of the card from 4 to 12 cents, as indicated.

ANOTHER AD-SETTING CONTEST.—D. M. Berran, foreman of a paper at Augusta, Maine, writes as follows: "Way down here in Maine there has been started an opposition contest to THE INLAND PRINTER'S. There are only two contestants—William H. Edwards, ad-man, and D. M. Berran, foreman (myself). We both have followed your contests for over two

years, in some instances coming pretty near the mark; we have learned much and expect to learn much more. Several months ago we inaugurated a contest limited to us two, and every week there is a red-hot contest for first place. To date we stand about even. Thinking our work might interest you,

WE CORNERED THE MARKET
and secured 500 men's fall and winter overcoats at our own price, practically. We have them on our counters and it's up to you. Some are finer than others, of course, but the prices quoted don't represent more than 40% of their values.

Great Overcoat Scoop!

The magnitude of this offer is measureless. It means giving you \$15, \$18, \$20, \$22 and \$25 men's fine overcoats, which are the equal of the custom tailor's \$30 and \$40 productions for \$10.

The Finest, Best Fitting, Best Wearing.

\$10 Overcoat

This Should be an Occasion of Interest to Every Man in Town

BILODEAU BROS.
MEN'S CLOTHIERS

A.—SET BY D. M. BERRAN.

GREAT OVERCOAT SCOOP!

We cornered the market and secured 500 men's fall and winter overcoats at our own price, practically. We have them on our counters and it's up to you. Some are finer than others, of course, but the prices quoted do not represent more than 40% of their value. The finest overcoats, the best fitting overcoats.

Men's \$25 Fine Overcoats
Men's \$22 Fine Overcoats
Men's \$20 Fine Overcoats

\$10

This should be an occasion of interest to every man in town

The magnitude of this offer is measureless. It means giving you \$15, \$18, \$20, \$22 and \$25 coats, which are the equal of the custom tailor's \$30 and \$40 productions for \$10.

THE BROTHERS BILODEAU
MEN'S CLOTHIERS

B.—SET BY D. M. BERRAN.

I enclose specimens of our last contest and would ask you to kindly give us your opinion of their relative merits." *Answer.*—The four ads. are reproduced herewith (A, B, C, D). My choice would lie between B and D. The upper part of A is

GREAT OVERCOAT SCOOP!

We cornered the market and secured 500 MEN'S FALL AND WINTER OVERCOATS at our own price, practically. Some are finer than others, of course, but the prices quoted do not represent more than 40 per cent. of their values. The magnitude of this offer is measureless. It means giving you the

Men's \$15, \$18, \$20, \$22, \$25
Fine Overcoats for

\$10.00

which are the equal of the custom tailor's \$30 and \$40 productions. The finest OVERCOATS, the best wearing OVERCOATS. We have them on our counters and it's up to you! This should be an occasion of interest to every man in town.

BILODEAU BROS.,
MEN'S CLOTHIERS.

C.—SET BY W. H. EDWARDS.

Great Overcoat Scoop!

We cornered the market and secured 500 Men's Fall and Winter Overcoats at our own price, practically. We have them on our counters and it's up to you. Some are better than others, of course, but the prices quoted do not represent more than 40 per cent. of their values.

The Finest Overcoats.
The Best Fitting Overcoats.
The Best Wearing Overcoats

500 Men's Fall & Winter Overcoats at

\$10.00

Men's \$25 Fine Coat for.....\$10.00
Men's \$22 Fine Coat for.....\$10.00
Men's \$20 Fine Coat for.....\$10.00

The magnitude of this offer is measureless. It means giving you \$15, \$18, \$20, \$22 and \$25 coats, which are the equal of the custom tailor's \$30 and \$40 productions, for \$10.

This should be an occasion of interest to every man in town.

BILODEAU BROS.,
MEN'S CLOTHIERS.

D.—SET BY W. H. EDWARDS.

crowded and inartistic, while the border selected and the display in caps. are bad features of C. The latter criticism, the using of caps. for the first three lines, also applies to B—note how much more readable and less crowded the display looks in

D. The repetition of the line, "Men's Fine Overcoats," is not a commendable feature of B, as it detracts from the display of "\$10," but the paneling of the price would have added to the attractiveness of D.

TIPS ON ADVERTISING.—Several of the trade papers conduct departments of tips on advertising, and these "tips" are almost invariably too late, as the paper which follows them up will be told that "our list is complete," or "the appropriation is all placed." It pays, however, to keep after these tips, as the paper that is continually pushing for business is the one which is bound to receive consideration, sooner or later, from the advertiser.

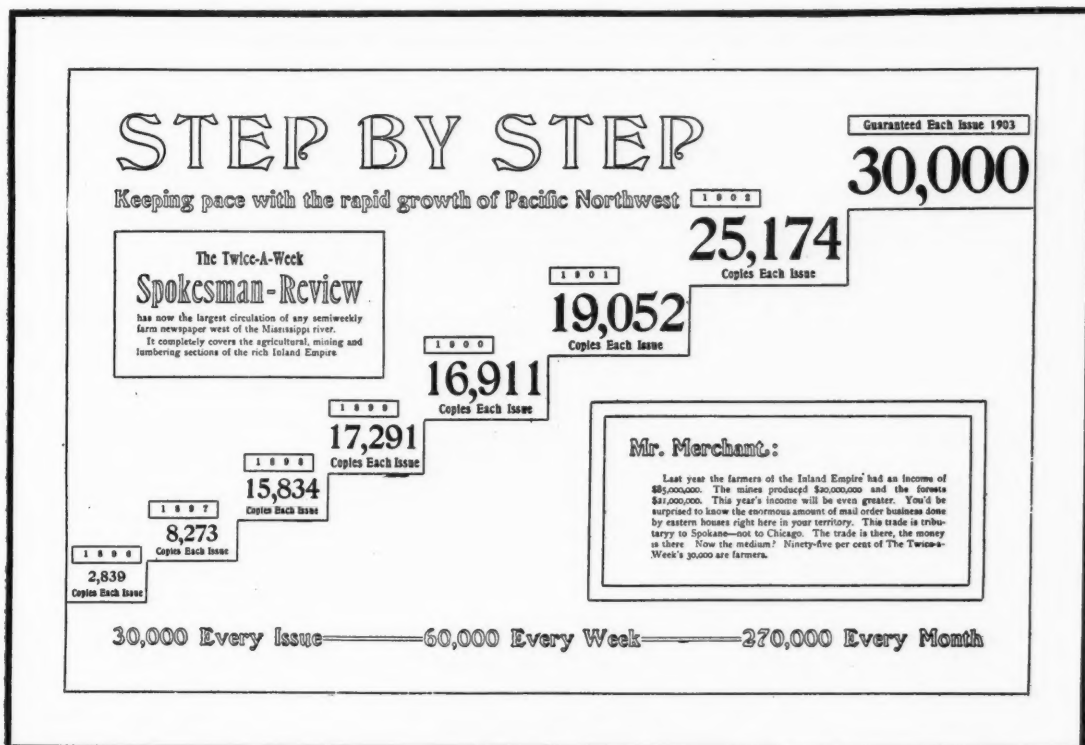
QUESTIONS ANSWERED.—E. O. Wheeler, of the Herald Printing Company, New Washington, Ohio, writes: "We are about to launch a monthly in the interest of several causes and would like your opinion on the proper way to go about it;

into the territory surrounding the city where it is located, and many of them have men employed whose sole duties are to ascertain the best and quickest routes, so that the limits of their domains may be still further widened, and to devise means and inducements for securing subscribers in the smaller towns. The tendency is decidedly in this direction and is liable to continue, particularly as the establishment of rural free delivery routes is proving a great aid to the morning paper in getting its publication into the hands of the farmers the same day it is issued.

CRITICISMS.—The following papers have been received marked "For Criticism," and brief suggestions are made for their improvement:

Holdrege (Neb.) Progress.—The second and third pages of your issue of February 19 were not clearly printed, but aside from this the *Progress* is in every way creditable.

Grand Junction (Colo.) Rural Talk.—You have too great a variety



No. 1.

that is, to get the necessary advertising, etc., whereby we can have an income at once to partly defray the expense of such a journal." *Answer.*—About the only way to start a new publication with an assured income from the beginning is to get up a "dummy" of the intended size and number of pages, have a cover and title printed, and also a prospectus of what the publication is to be, which could be inserted in the dummy, following the title-page. Adopt rates for advertising and make a thorough canvass for business. Subscribers are also frequently secured in advance, but this is more easily done in the case of newspapers than magazines. Your local people, however, might be enough interested in the new enterprise to subscribe before it is issued. "X" asks: "Is the tendency at the present time for the city newspaper to encroach upon the domain of the country newspaper in those towns of from 1,500 to 2,000 inhabitants which are situated within thirty miles of the city and well connected by railroad and electric lines with rapid transit? The larger city which I have in mind has a population numbering close to 50,000 and is rapidly growing." *Answer.*—The daily newspaper is reaching out more and more

of type in the body matter of your last page. A six-point column rule is too narrow for ten-point body.

Osterburg (Pa.) Weekly Review.—A new paper; Charles M. Berkeimer, proprietor. No criticism necessary, as it is as near perfect, particularly typographically, as possible.

Cohocton (N. Y.) Times-Index.—A newspaper full of news. A few more borders would improve the advertising pages.

Oneida County Gazette, Whitesboro, New York.—Plate matter should receive the same consideration as type. You would not break a continued story in the middle of a sentence and carry it over to the next week if it was set in type, and neither is it proper to cut a plate story in this way. Presswork could be improved.

Jeffersonville (Ind.) Reflector.—"Neat as a pin."

Port Dover (Ont.) Maple Leaf.—"Local News" is not an appropriate head for a department which is more than half advertising. A creditable paper otherwise.

GOOD AD. DISPLAY.—A very large number of good ads. were received last month and a few of them are reproduced. J. C. Voline, of the *Nemaha County Herald*, Auburn, Nebraska, is doing uniformly excellent work on his paper. In the ad. of S. H. Avey & Co. (No. 2), which occupied a full page, he has succeeded in getting the cut in the center without making the ad. top-heavy, and it is perfectly balanced throughout. In the

S. H. AVEY & CO.

Southeastern Nebraska's Musical Goods Emporium

Wholesale and Retail Dealers in Pianos, Organs and Musical Merchandise. We handle the very best lines of Pianos and Organs manufactured in the world. Buying in the immense quantities that we do we can give our customers the advantage of the very lowest prices for the very best goods. Years of square dealing with our patrons has established for us a reputation that can be relied upon.

Pianos
and
Organs



Pianos
and
Organs

OUR LINE OF PIANOS EMBRACE

Chickering, Kraksauer, Kroeger, Henry F. Miller, Sterling, Huntington, Estey, Mathushek, Story & Clark, Brambach, Kingsbury, Singer, Arion. General Western Representative for the Matchless "Miller Organ" *****

When in need of anything in our line call on or correspond with us.

S. H. AVEY & CO.

Auburn, Nebraska

No. 2.

smaller ads. (Nos. 3, 4, 5) three distinct styles of display are shown. No. 5 has no panels, but with just enough display to make it stand out admirably; No. 4 has one large panel, while No. 6 has the separate lines paneled. Neither of these styles requires any great amount of time, yet how comparatively few papers are willing to devote the little extra effort and material that will make their advertising columns attractive, readable and profitable to the advertiser! In No. 4 it should also be noticed what good use Mr. Voline has made of the question mark—imagine how featureless the ad. would have been otherwise. Frank E. Aulenbach, of the Peekskill (N. Y.) *News*, is doing some good panelwork, of which No. 3 is a specimen. If he had had a full line in the last panel it would have been better. Still another good specimen of panelwork comes from Albert L. Lehman, with John R. McFetridge & Sons, Philadelphia (No. 7). Notice what good use is made of the small cut.

THE COLOR-SECTION.

"I will make up my form," tittered the daughter of a journalist, "before going to press." Here she took up her box of rouge. "Let me see," she mused, "this is Sunday. If I mistake not, the young man who calls will institute a question-and-answers department when he sees this fashion sheet, so I may as well lay out the color-plan for the Sunday supplement." Otherwise she might have looked like a scare-head.—*Judge*.

TO KEEP INK FROM SKINNING.

An Austrian has thought out a simple and effective way of keeping ink cans air-tight till the last ounce of color is used up. He uses for this purpose old roller composition which is unusable for rollers. This he melts up, adds a little oil, and pours into the cleaned out and slightly oiled lids of the ink cans. While the composition is cooling, or, rather, before it has time to set, he puts into it a strip of cloth-backed card, the two ends of which stick out and act as handles to the mass of composition when set. Then, if the can is an old one, he carefully cleans the sides of it from any old and dry color that may have stuck there, and also the surface of the ink from any skin that may have already accumulated. The composition disk comes easily out of the lid and is pressed down into the can till it rests on the surface of the color. Here it excludes all air, as the lid, being slightly larger than the box, there is always pressure from the composition against the sides of the tin. The originator of the idea says that, once it is tried, it will be always used, and it is much cleaner and more practical than any of the present methods of pouring water, varnish, or inkoleum on the surface of the ink. The original piece of parchment supplied with the tin serves the same purpose, but very rarely lasts much longer than the second or third visit of the palette knife.

FROM FAR-AWAY INDIA.

I am in receipt of THE INLAND PRINTERS for March to July, but not the back numbers from November to April, which I particularly require to complete my volumes, which date from 1891. After being a matter of eight months without the journal of all others devoted to the "art preservative" and kindred trades, I was delighted to receive the batch of four, and am reading them with avidity. One only wants to glance back at your earlier efforts (which, even then, were distinctly creditable) to note the extraordinary and interesting advance that has been made. Why, you "go one better" every time!—*H. H. Bicknell, Vepery, Madras, India.*

Next Attraction, Wednesday, Feb. 10

Bigger
Better
Greater
Than
Ever

Washington Engine Co. MINSTRELS

:: Superb Electrical First Part ::
Made and Built Especially for This Production.

No. 3.

Why is the Reason



Ask Bill Williams and when you are about it drop into my Harness shop and I will tell you just how you can get an honest set of harness, from an honest man, at an honest price. If Bill Williams wont tell you so ask Jim Riordan.

George Kinghorn

No. 4.

Men's Hats

**We are already showing the
New Longley Hats for Spring**

LOOKING around you find the Longley Hats only in stores that sell good merchandise. The dealer handles them because he knows they are made for the discriminating customer of the large cities, and when offered you he can depend on their containing all the elements which go to make up a satisfying, stylish, wear-resisting Hat. From the raw fur to the placing of the trimmings each step is scrutinized by watchful, expert eyes, eager to detect the slightest fault; the result justifies our most emphatic guarantee, and we stand back of every Longley Hat. No guesswork enters into Longley Hat manufacture, and if you will take the time to critically inspect one of these hats we know you will become a Longley enthusiast. The Longley Hat is the perfection of style, fit, workmanship and material in Men's Hats.

LYNCH

No. 5.

Keep Your Money at

Home

"Queen's Choice Flour"

IT is a flour made in Auburn. It is a good flour.

You can find none better. All things being even you should as a matter of loyalty to your home town and institutions, give the preference to home made articles. We guarantee you an honest product, sold at an honest price. When you buy flour ask your grocer for : : : : : ;

"Queen's Choice"
The Flour of Quality

James Taylor, Miller

No. 6.

A GOOD

Manufactured
since 1847

THING



¶ This is going to be a great oyster season—oysters large and fat and plenty—and there are going to be a lot of them eaten before next May. ¶ Which means a lot of oyster crackers, too. ¶ This is the year of all others when you want to get hold of the best oyster cracker made—the Exton. Don't spoil a big demand by selling goods that won't satisfy.

A. EXTON & CO
TRENTON :: NEW JERSEY

No. 7.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address all samples and letters to The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOLITHOGRAPHY.—George Fritz. \$1.75.

GRAMMAR OF LITHOGRAPHY.—W. D. Richmond. \$2.

LITHOGRAPHIC SPECIMENS.—Portfolios of specimens in the highest style of the art, published by Joseph Heim. Album Lithographique, part 20, \$1.50. American Commercial Specimens, second and third series, \$3.50 each. Modern Alphabets, \$3.50.

ACCORDING to the *British and Colonial Printer and Stationer*, the aluminum rotary presses manufactured by the "L. & M. Limited" are finding favor among the lithographers there, the sheets coming from the press showing that a first-class line of colorwork can be turned out by these machines.

THE *Lithographic Circular* has now appeared in enlarged and improved shape, with cover. It has all the elements of a practical lithographic periodical which is published to benefit the lithographic business, and is inspired by a thoroughly practical technician, culling his experiences from the daily workshop and studio.

AMONG the many interesting lectures to the people upon various technical subjects closely allied with their daily labors, the board of education of the city of New York has included lithography, Mr. Charles Brand appearing upon the lecture platform, illustrating lithography by stereopticon views and giving a very fair idea of the subject.

KLUTH'S POCKET KALENDER FOR 1904.—A valuable little German annual, devoted exclusively to the interests of the lithographic trade, is just as richly adorned with good things for the general lithographer to know as ever before, for some of the most expert of Germany's lithographic craftsmen help to prepare the book. The price is \$1. For sale by The Inland Printer Company.

ACCORDING to the *Lithographic Gazette*, Mr. W. Ziegler has invented a new process of making multicolor printing-plates by a process of using a varnish-coated plate upon which he draws through the medium of a grained paper, the resist adhering to the back of the paper while the drawing point is passing over the place, thus removing the resist and allowing a chance for the acid to take hold of the plate when the same is placed in the bath for high etching.

HYGROL PRINTING-INKS.—We acknowledge the receipt of a letter from "A Lithographer," enclosing a clipping from a European trade paper which extols the high merits of "Hygrol." This speaks of the ink as doing away with the troublesome damping of the stone "which prevents good printing, causes the stretching of the paper and thus affects the register of work, injures the rollers and requires double the quantity of ink," etc. When these inks were first announced

the attention of the trade was promptly called to them in these columns. Stretching of paper is not caused so much by the slight damping of the stone as by atmospheric changes.

ONE of the most noteworthy events in the art history of America was the Whistler exhibition in Boston, where works of the great artist-lithographer were shown that have so far been only seen by the privileged few, and the like of which could not have been produced in Europe under any circumstances. From all the principal cities in the Union and Canada, paintings and lithographs have been sent, showing Whistler's great adaptability to all moods of art, whether Greek, Japanese or modern realistic.

THE RUBBER PANTOGRAPHIC ENLARGING MACHINE.—J. K. L., Washington, D. C., writes: "Would you kindly explain what kind of photographic reducing or enlarging machine is meant in the May, 1903, issue of THE INLAND PRINTER?" Answer.—The item which appeared there under "Coating for Photographic Reducing or Enlarging Machines" contains an error. If you are a lithographer the following correction will make it clear to you: it should read, "Coating for pantographic reducing or enlarging machines."

THE PHOTO LENS IN LITHOGRAPHY.—It is a fact that the average lithographer is debarred from the pursuit of photolith processes by his imperfect knowledge of the lens and the science of optics governing that branch of the photo process. We would therefore advise him to read a little book which has been written for such of the profession as would acquire the necessary knowledge without wading through labyrinths of mathematics. The book tells how a lens is made, what it does and how it does it, clearly illustrated with diagrams, etc. The authors are Thomas Bolas and George E. Brown, the price being \$1.25. The title is "The Lens." For sale by The Inland Printer Company.

DRY LITHOGRAPHY.—M. J., Washington, D. C., writes: "I am interested in the method known as 'dry lithography' and I would greatly appreciate the courtesy if you would explain the method, including the use of stone, zinc and aluminum, through the columns of THE INLAND PRINTER." Answer.—Our correspondent will find some information in this issue, under the head of "Hygrol Inks." There are two distinct methods of working the process. One is by preparing the surface of a plate in its depressed places (where it usually receives the damping water) with certain water-absorbing and water-retaining substances, such as glycerin, salt, brown sugar, etc. The other process consists of charging the ink with similar substances.

THE STONE QUARRIES OF BAVARIA.—The prices for lithographic stone mined in Bavaria have been equalized and the competition which formerly prevailed, leaving no margin of profit to those who worked, has now been diminished by a general agreement being reached, according to the *Litho Gazette*. The land is owned by the communities, disputes are settled by arbitration or by the burgomaster of the respective village. Some of the heaviest work is done by women, such as the grinding. It is impossible to forecast the probable product of a quarryman's claim, for the quality and nature of the stone runs very unevenly. The peasantry are a happy lot, however. Their hours of labor are from sunrise to sunset, with three resting periods, namely, half an hour at 9 o'clock, one hour at 12 o'clock and again a half hour at 3 o'clock.

SENSITIZING THE STONE BEFORE TRANSFERRING.—In order to be able to use an ink containing more carbon, for the purpose of enabling the transferer to obtain sharper impressions, the *Lithographic Circular* recommends the sensitizing of the stone with a solution of 1 gallon of water, $\frac{1}{4}$ ounce of powdered alum and $\frac{1}{4}$ ounce of nitric acid. The stone is to be washed with this freely and thoroughly; then washed with water and rubbed down until the surface is just damp enough to insure the transfer paper sticking fast. The art of trans-

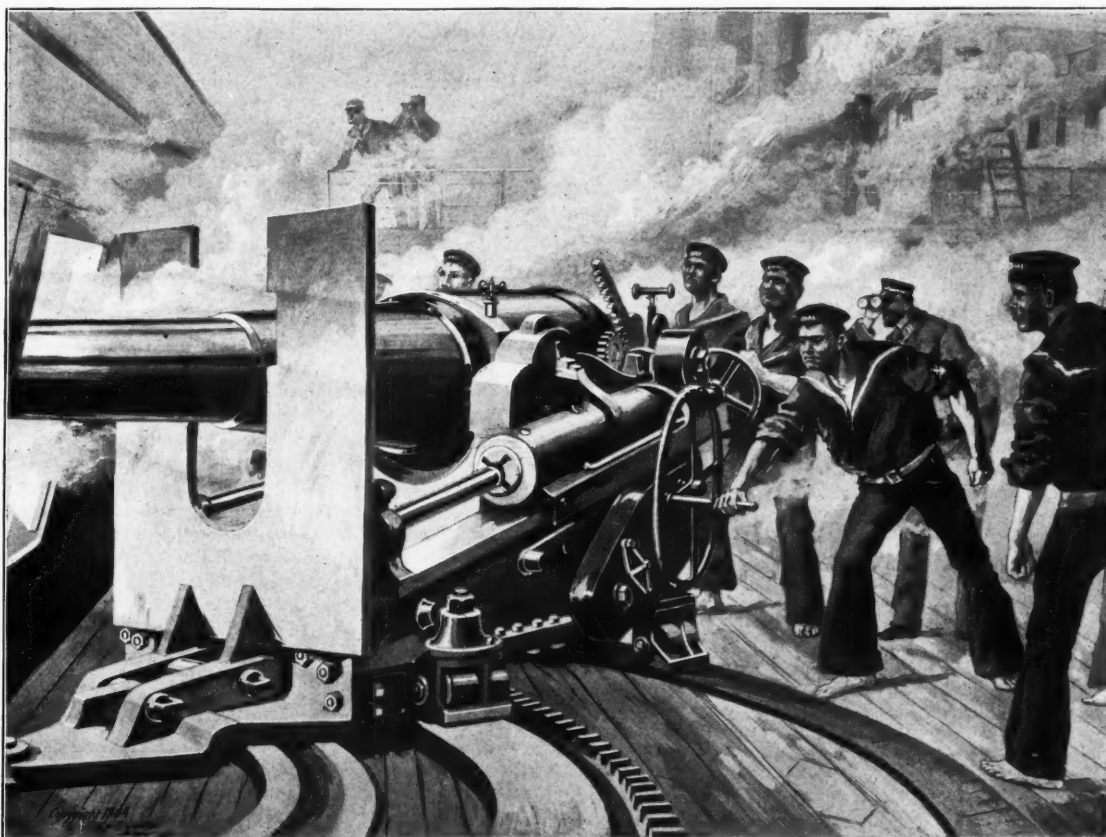
ferring depends upon pulling impressions with an ink that will work sharply. This requires the admixture of good printing-ink to the greasy ink, but as the abundance of ordinary ink decreases, the affinity of the same for the stone lessens, and the transfer will not hold so well when it comes to etching the work. Therefore the sensitizing is recommended when such a weaker ink is used.

NEW EIGHT-COLOR ROTARY PRINTING MACHINE.—From Augsburg, Germany, according to *Klinsch Allgemeiner Anzeiger*, the news comes of an eight-color rotary printing-press constructed with eight different color fountains arranged for printing pictorial work. There are four rolls of paper provided for and eight plate and eight impression cylinders.

as a painter and sculptor he has excelled all other men, and his wonderful frescoes in the Sistine Chapel and his masterpieces of statuary have fascinated the world for over four hundred years. His means of expression was always the human body in action. It was in this very love of action and in his passion for the human form that lay the elements of Michaelangelo's art. As he wrote in one of his sonnets:

Nor had God designed to show himself elsewhere
More clearly than in human form sublime.

To those who have been privileged to view the works of this master in the originals, the truth of this statement goes without saying. To all others we advise a study of his pictures and statuary through photographs, so that the power



Copyright, 1904, by N. J. Quirk.

"FOUR POINT, SEVEN" GUN CREW IN ACTION.

Imperial Japanese Navy.

The finished impressions, after folding, are passed along to two separate throw-offs. The machine is so arranged that on one of the rolls of paper a half-tone or perfected impression can be made and one five-color impression; or it can be arranged that one two-color perfected impression and a four-color illustrative print can be produced at the same time. The second roll of paper is only used for single black impressions. From these two rolls, joined together through the cutting cylinder, result sixteen-page pamphlets, which are folded twice into one another and thrown off on to a table. Both parts of the machine can be operated together or singly. If two separate jobs are run, the finished work is thrown off on two separate tables.

INFLUENCE OF MICHAELANGELO UPON ART.—It is a good suggestion which the *Photo Era* offers to its students to impress their minds with the works of Michaelangelo. "Both

and beauty of his wonderful art may sink into their minds and possess their souls with its profound truth and deep impressiveness.

HOW TO PRODUCE THE BRIGHT GOLD ON TIN PRINTING.—Santor, Cleveland, Ohio, writes: "I have been experimenting on tin printing by type-press methods and have tried bronzes, but can not equal the brilliancy of some of the New York and Paris work, which shows such a transparent, high gold color. Could you aid me in getting a good result by an immediate answer by return mail? I would like to keep it private for a time, as there are others here who are after the same thing." *Answer.*—This letter would have been answered long ago by mail if the rules had been complied with. The rule is, that when correspondents ask for technical information upon which they would like an answer by mail they should enclose \$1 to pay for the necessary search and the writing of the letter.

All inquiries which have not been accompanied by a fee are answered through THE INLAND PRINTER, and the information then becomes public property. Regarding the gold effect seen upon tin canisters, etc., it is not a bronze, but is the result of dipping into a lacquer, or the lacquer is put on by printing in certain places. At other places it may be left off, and will then show the plain tin, or the effect of a silver color. It is, therefore, the sheen of the tin which appears through the lacquer, which is colored by an addition of an aniline dye, giving it either a light yellow, reddish, green or purple appearance. When white appears upon such work the same has been printed upon the lacquer, and other colors are then printed upon the white. There having been a number of inquiries upon this subject of late, the whole process, with the necessary presses, will be described in a future issue.

ARBITRATION PLAN OF THE LITHOGRAPHERS' ASSOCIATION.—Two important documents have been issued by the combined lithographic firms urging their employes to enter into closer relations with them, offering to settle all future difficulties that may arise by a joint committee of equal representation, and if these committees can not arrive at a satisfactory settlement, then an arbitrator to be called in, who, being a disinterested party, will render a decision which must be binding upon both parties. The first notice was in the form of an ultimatum, and emphasized the point that if by March 15, 1904, the men did not accept the agreement through the unions, then they would not again treat with them collectively, but the men would have to apply individually, or, in other words, a lockout would occur. Meanwhile the Lithographers International Protective Association, the leading union, the body from which the others take their cue, held a meeting and voted not to accept the bosses' arbitration plan, as they feared that it contained a hidden meaning and might mean a reduction in wages and the abrogation of the advantages so far secured through the union. When the employers discovered that such was the construction that was placed upon their agreement, they issued another circular, in which they made a clear, lengthy statement, setting forth exactly what they offered in the arbitration plan and positively guaranteed in the plainest language that they would not attempt to change anything so far existing and only wanted future questions of dispute brought before the arbitration board so as not to disturb the progress of the work, and that, while the arbitration was peaceably going on, the work would not be interfered with and that this latter point is the main thing that they were solicitous about. During this time the various unions held well-attended meetings and formulated alliance plans between the printers, provers, transferrers, feeders, stonegrinders, artists, paper-cutters and poster artists, pledging themselves to stand by each other in case of trouble. Thus far all of the separate unions have turned down the arbitration plan of the employers, but only, it is believed, to await the time when the combined forces of the workmen can meet the employers' association and reach an amicable agreement. A misunderstanding at this time would have unfortunate results for the lithographic industry.

APPLICATION OF THE HYGROL PRINTING PROCESS TO A LITHOGRAPHIC PRESS.—G. C. C., Bradford, Pennsylvania, writes: "I read with interest the inquiry about lithographing without dampening the stone or plate in the February INLAND PRINTER. I would also be pleased to have that inquiry answered. I know nothing about the process of lithography except what I have learned from reading your department in THE INLAND PRINTER. After studying several of the articles on lithographing without dampening the plate, I have conceived the following idea. To use an ordinary typewriter with a lithographic ribbon, writing on transfer paper, which, after the necessary corrections have been made, is to be transferred to zinc and the plate fastened to an old Country Campbell press. Instead

of using printing-ink, use the lithographic ink made by Joseph Heim, described in the last April INLAND PRINTER under the head of "Hygrol Color Printing Without Dampening the Stone." In other words, I desire to lithograph on a type printing-press. Can such a thing be done? Where in the United States can I purchase the Heim ink? Will you kindly tell me by return mail if the process I have spoken of is practical, and how to accomplish the work. With your answer and the 'Grammar of Lithography' I think I can work the process satisfactorily for printing our newspaper by the above described process." *Answer.*—We admire the ease with which our correspondent reasons out the application of these lithographic printing methods for adaptation to an "old Country Campbell press," but will say that reading alone will never make a lithographer, transferrer or lithographic printer. It takes a great deal of close study and experience to work in any of the above-named branches. Still there are people with such a wonderful amount of perception and untiring energy that our correspondent should not be debarred from trying. The procedure would be as follows: The ordinary typewriter would not do for this purpose, and one especially constructed for that purpose would have to be obtained from the "Plano-graph Company," 31 Union Square, New York, for there the above-described process is carried on with perfection except as to Hygrol ink. Hygrol inks have as yet not been tried in this country as far as we know. A sample could be obtained from Europe from Wechsler & Co., Vienna V-1, Sonnengasse 6. The rollers on the press would also have to be changed on account of the water or water-absorbing ingredients which are contained in the hygroscopic inks and their effect on the glue in the composition. Another point which the ingenuity of our correspondent would have to solve would be the problem of pressure to be distributed over the flat surface of a lithographic plate, for it is different from the surface presented by the raised type for which the type press was designed. There would be a few other matters attracting the attention of the experimenter we are sure, for press engineers years ago made inquiries regarding these or similar questions without affecting the manner of the peculiar methods employed by the lithographic or type printing processes so far. Regarding the question, "Is the process practical?" we will say the process is practical if the press is reconstructed as indicated above. Still we do not wish to bar any one with a superior inventive power from trying, for he may find a way heretofore dark to the average mind. Now, finally, in answer to the question, "How must I proceed to accomplish the work?" first of all good transfer ink must be procured from some lithographer, with which the types must be charged before making the impression on the paper. A starch-coated transfer paper should be used to receive the impression. Meanwhile the plate should have been prepared with great care, *perfectly clean* and placed in a lithographic press upon an underlay of lithographic stone. After the pressure of scraper (for transmitting the pressure the best results are obtained by friction force) is adjusted, the transfer, which has thus far been carefully guarded from dust, is laid on the plate without moving it in any way. A smooth piece of paper is laid over it, and over that a stiff backing. The sheet is then pulled through, the backer taken off, when the transfer must be tightly adhering to the metal surface. The back of the transferred paper is then moistened with water and the same operation gone through again of pulling through the press, only with perhaps a little more pressure. This can be done once more with a reversed scraper or by turning the plate. Warm water is then used to remove the transfer paper, which, of course, must be done with the greatest of care. The work must then be standing clear and sharp upon the plate, and any corrections can now be added with a fine brush and lithographic tousel. The plate is then carefully gummed up with a solution of gum arabic free from grit or other impurities. When this is dry,

the work is rubbed up with a solution of asphaltum dissolved in turpentine. This is applied with a cloth, and the idea is to get it on the work where the aforementioned gum arabic does not interfere with the free parts of the plate; but where the gum has had a chance to hold fast it will absolutely prevent the asphaltum from sticking, therefore when the plate is washed out the asphaltum upon the free places of same will swim off, but upon the places where the transfer has deposited the type letters there the work will be developed in asphaltum. The plate can now be etched with a solution of, say, one part of phosphoric acid to ten or twelve of dissolved gum arabic. The plate is now ready to be rolled up with printing-ink. This is, according to the old process, done by damping the surface of plate with pure water, very thinly and evenly applied. There is quite a trick in this manipulation, for if the water is allowed to become dry on any part of the plate the same will instantly take ink and the work will be spoiled. Now, the theory of the Hygrol colors is that the ink, having in its composition watery elements, will not hold to the etched parts of plate, but will only adhere to those where the asphaltum has been incorporated with the transfer.

THE LITHOGRAPHIC EMPLOYERS' ULTIMATUM.—A mass meeting of the combined Association of Employes connected with the lithographic industry was held on the evening of March 10. The entire seating capacity of Cooper Institute, large hall, was occupied by the members of the following unions. Lithographers' International and Protective Association, comprising the lithograph pressmen, transferrers, provers, etc.; the Poster Artists' Association of America, representing all the black and color poster artists; the Lithographic Artists, Engravers and Designers' League of America, representing the lithographic commercial, crayon and stipple artists and engravers, and many commercial designers; the Lithograph Stone Grinders and Plate Preparers' Association of America; the Association of Pressfeeders and Apprentices, and the Lithograph Papercutters' Union, representing the label and novelty cutters in the lithographic industry. These combined associations numbered about ten thousand men, assembled to have explained to them by their leaders the reasons why they could not accept the "arbitration agreement" which was presented to them by their employers, with the ultimatum to accept by March 15, or suffer a lockout. The speakers made it clear to the audience that if the points so far gained by the unions were again submitted to the decision of an umpire, drawn from public life, the "open shop" and unlimited apprentices, with the consequent decrease in wages, or increase of hours, and introduction of piece work, would result. During the meeting a telegram was received, stating that in Cincinnati the combined firms have postponed the threatened lockout until the next convention of the Printers' Association, to be held some time in the latter part of the coming summer. It was also stated by the leaders that an agreement embodying the desired stability and safety of the lithographic industry asked by the employers would be presented, which would, by rejection, prove the insincerity of the employer and warrant the fears of the men. The assemblage was a vast one for the lithographing industry. Never before was anything like it witnessed here; the different factions which for years stood opposed to each other in animosity and envy were at once united by a strong bond of friendship, and, what the different labor leaders were striving for in vain during past years, to bring the different unions together, was accomplished now at one stroke by that celebrated ultimatum of the Lithographers' Associations, East, West and Pacific. The threatened lockout did not take place on the 15th, as positively promised if the men would not accept the tendered agreement; on the other hand, there were at that time signs of the men accepting some kind of arbitration agreement with the bosses for one year. It is to be hoped that an amicable adjustment will be made at an early date.



BY DANIEL C. SHELLEY.

Secretaries and members of local Typothetæes and other organizations of employing printers are requested to send news of interest to employers for publication in this department. Matters concerning wage and labor disputes and settlements are especially desired. Contributions and news items may be addressed to Daniel C. Shelley, Secretary Chicago Typothetæe, 942 Monadnock building, Chicago, or to the Editor of The Inland Printer.

THE Western Massachusetts Typothetæ has elected C. D. Barrett, Henry D. Taylor and Charles Van Vlack delegates to the national convention of the United Typothetæ which will be held in St. Louis in June. F. G. Smith, J. D. Cadle and C. R. Kaplinger were chosen alternates.

THE St. Paul Typothetæ has blocked the efforts of the Bindery Girls' Union and the pressfeeders to get recognition and a scale of wages. Walter J. Driscoll, of the St. Paul Pioneer-Press job department, is the aggressive member of the St. Paul Typothetæ, and when he leads the employers in a fight, the employers are likely to win.

THE Buffalo Typothetæ is pushing the work of organization and now has ninety per cent of the printing capacity of the city in its membership. President Henry G. Breed is proving himself a splendid organizer and has the backing of an active executive committee. An assistant secretary has been employed to look after the registration of help and other matters of routine work.

ON March 8 the following officers were elected for the ensuing year by the Kansas City Typothetæ: President, Selden G. Spencer; first vice-president, Charles E. Brown; second vice-president, Charles B. Dart; treasurer, James H. Frame; secretary, Adna D. Gerard. Executive Committee: Franklin Hudson, chairman; F. D. Crabbs, F. L. Box, B. F. Burd, E. N. Brown. Trustees: Cusil Lechtman, C. E. Brown, C. B. Dart.

THE first of the series of illustrated lectures to apprentices under the auspices of Chicago Typographical Union was given on the evening of February 23, and was creditable if not wholly up to expectations. The lecturer was W. W. Clark, superintendent of S. D. Childs & Co., and what he had to say to the boys was worth remembering. Little or nothing was said of the advertising element of the jobs displayed, and to that extent, at least, the evening's work may be criticized.

THE convention of the International Brotherhood of Bookbinders, which is to meet in St. Paul during the early summer, threatens to "take a fall" out of President Roosevelt. The bookbinders dislike the President because of his stand in the Miller case, and they are going into politics to the extent, at least, of trying to accomplish Roosevelt's defeat next November. His open-shop position in relation to the Government Printing-office is more than they can stand. International President Tatum, of the Bookbinders, is suave, diplomatic and a fighter, and it will be interesting to watch to what extent he can swing his International into active participation in the coming presidential election. Trades unions never forget and rarely ever forgive.

SECRETARY FREEGARD, of the United Typothetæ of America, was in the West the latter part of February and organized two good, live Typothetæ while there. The employing printers of Davenport, Iowa, and Rock Island and Moline, Illinois, joined together and formed a Typothetæ, with Walter Chambers, of Egbert, Fidler & Chambers, of Davenport, as president. The

master printers of Davenport, Rock Island and Moline have for some time past maintained a very successful printers' board of trade under the name of the Tri-City Franklin Club, with Samuel Kennedy as manager. The other Typothetæ formed by Secretary Freegard was established at Peoria, Illinois, with Gerald B. Franks, president; John R. Schembs, vice-president; Ezra F. Parker, treasurer, and Lawrence F. Feuchter, secretary. The executive committee is composed of B. Frank Brown, chairman; Charles E. Nixon, Morrison B. Bourland, Edward M. Smith, Henry C. Henneges and Fred E. Greiner.

THE first convention of the Citizens' Industrial Association, held in Indianapolis, February 22 and 23, had among its delegates Secretary Freegard, of the United Typothetæ. Secretary Freegard succeeded in getting the convention to go on record against the use of Allied Printing Trades Council union labels on public printing when he introduced and had adopted the following:

WHEREAS, A large number of the cities of the country discriminate against certain citizens in the matter of placing public contracts by requiring the use of the union label on all public printing, and union labor as a class in all cases; therefore, be it

Resolved, That the Citizens' Industrial Association, in convention assembled, unreservedly condemns such method and declares it a species of discrimination that is unalterably in conflict with the liberties and privileges that all citizens are entitled to enjoy under the Constitution and laws of our country. Be it further

Resolved, That the members of this association use their influence at all times and in all places against such method.

EDWIN FREEGARD has resigned as active secretary of the United Typothetæ of America and will return to his home city, St. Louis, to give his whole attention to his business interests. Mr. Freegard found residence in New York city, the headquarters of the United Typothetæ, a disadvantage, in view of the fact that this is World's Fair year in his home city. He remains the honorary secretary of the United Typothetæ until his successor is elected at the St. Louis convention. Until the convention the active work of the secretaryship will be performed by John Macintyre, secretary of the Philadelphia Typothetæ and manager of the Philadelphia Printers' Board of Trade. It is fortunate for the United Typothetæ that Mr. Macintyre is willing to assume this burden, as no better man could be found for the place. Mr. Freegard has done splendid work as secretary, and there is regret that his private business compelled his resignation.

"SHOULD a Typothetæ admit to membership employers who still retain membership in the printing-trades unions?" This question was submitted by a large city Typothetæ a few weeks ago, and a negative answer was given. It is not held that a man who has been an active or passive trade-unionist can not be a good member of the Typothetæ, but it is maintained that he can not be a good Typothetæ member and a good trade-union member at the same time. Typothetæ and printing-trades unions are not enemies; they are not at war; their interests are—or should be—identical; but occasions arise when they have differences which result in strained relations, to say the least. On these occasions a man can not successfully and consistently ride two horses, nor can he carry water on both shoulders. He can not be a good Typothetæ member and a good trade-union member at the same time. He ought to be one or the other to be honest and square with his fellows.

ACTIVE in the work of the United Typothetæ of America and prominent in printing circles of the New England States is Wilson H. Lee, of New Haven, Connecticut. He is a member of the Executive Committee of the United Typothetæ and president of the Connecticut Typothetæ. That he is a factor in the business life of his home city is shown by his election to the presidency of the New Haven Chamber of Commerce. Mr. Lee is a typical product of the strenuous towns of the New England States. He was born in Athol, Massachusetts, May 3, 1852, and early in life settled in New Haven, where he

engaged in the printing business. Success came to him and he is now the directing head of the Price & Lee Company, directory publishers, and the Price, Lee & Adkins Company, general printers and binders. The business occupies the three upper floors of a large block, and is thoroughly equipped with the most modern appliances. It prints the directories of nearly fifty towns and cities, controlling this business in Connecticut, as well as in western and middle Massachusetts. The company prints many annual trade directories, besides doing the printing for the New York and New England Railroad Company.

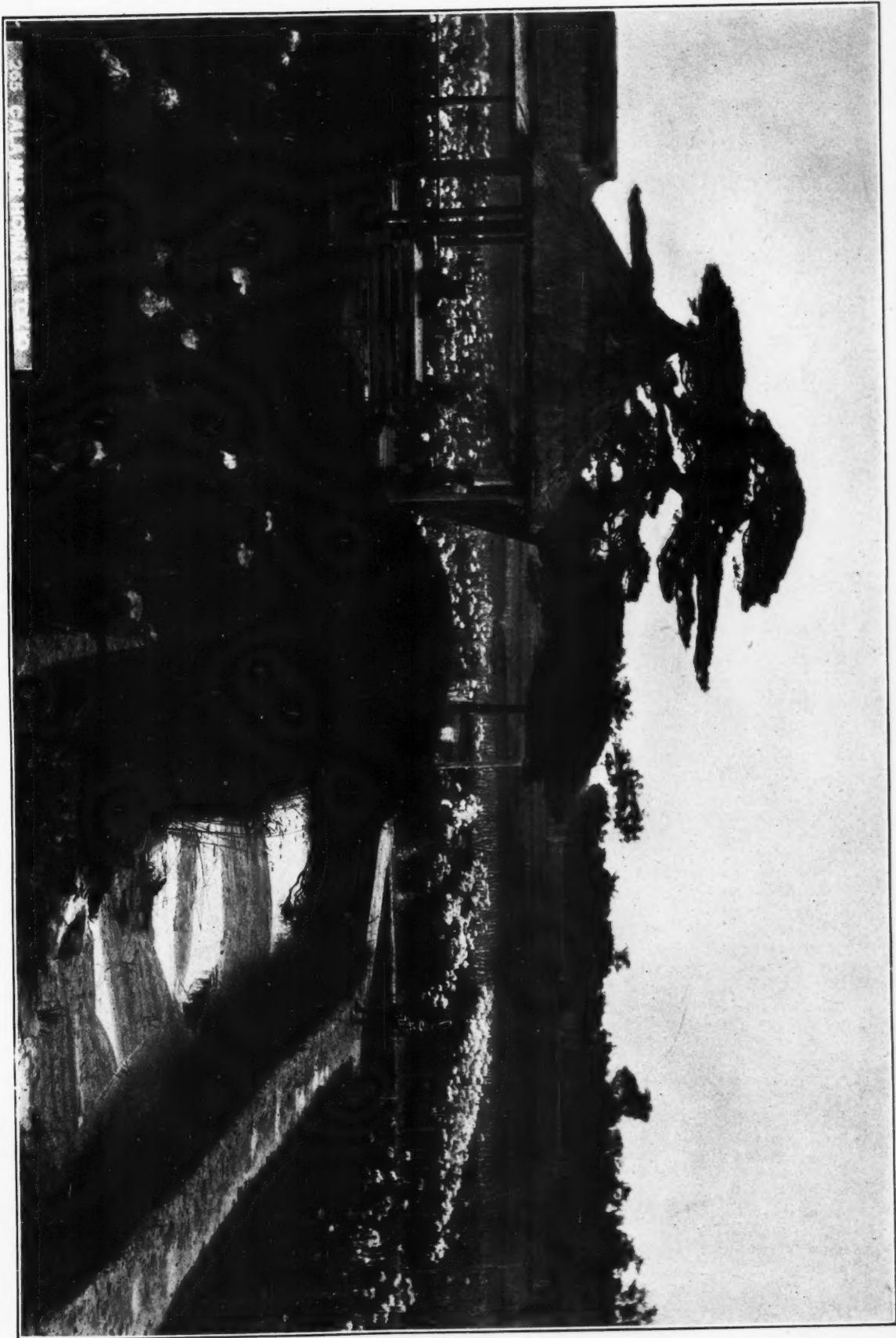


WILSON H. LEE,

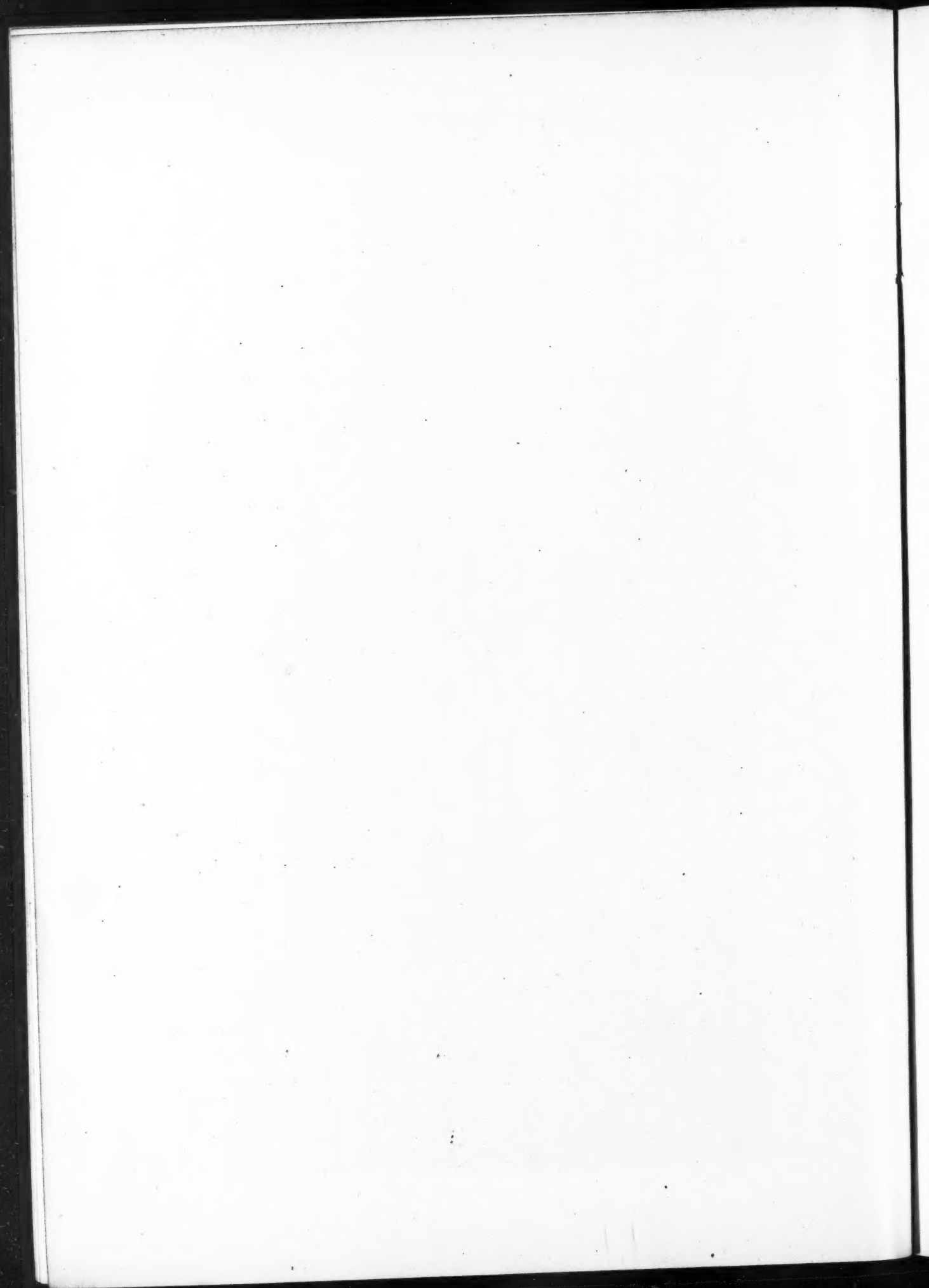
Member Executive Committee, United Typothetæ of America.

Both Mr. Lee and Mrs. Lee are prominent in the social and religious life of New Haven, Mr. Lee being a member of the Sons of the American Revolution, the Quinnipiac and Union League Clubs of New Haven, and the Poquaug Club of Athol. Mr. Lee's recreation and chief pleasure is his dairy farm, "Fairlea," at Orange, Connecticut. There eighty cows of the finest breeds are fed with clean food, selected and rationed according to the best teachings of experts, so that they may produce the richest and purest milk. Mr. Lee is deservedly one of the most popular and successful master printers in the United States.

SUCCESSFUL opposition to the use of the union label on public work was accomplished by the Chicago Typothetæ when Thomas E. Donnelley, chairman of the executive committee, accompanied by Secretary Daniel C. Shelley and C. F. Harding, attorney for the Typothetæ, appeared before the Chicago Board of Election Commissioners and protested against the label of the Chicago Allied Printing Trades Council being permitted on any of the primary election ballots. The matter was taken under advisement by the Election Commissioners, with the result that the attorney for the board, W. W. Wheelock, presented an opinion holding that the Allied Printing Trades Council does not have the right to place its label on



CALA MUR HORIKIRI, TOKYO



primary election ballots. After explaining that the law does not provide for any such device, the opinion, in brief, is as follows:

The statutes do provide that ballots not in accordance with the law shall be void and shall be marked "defective." In my judgment, any ballot containing any such device, label or emblem, or anything not in compliance with the law, will be void, and should not be counted as a vote for the persons whose names are contained thereon.

Mr. Wheelock also held that the label would be a violation of the provision of the primary election law which prohibits electioneering within 100 feet of the polling booths.

PRINTING-OFFICE labor was discussed at the annual meeting of the American Newspaper Publishers' Association, held in New York city, February 16, 17 and 18. Representative publishers from many of the large cities told of the increasing demands of the various unions and of the steps taken to avoid conflicts. During the discussion it was claimed that the present union rules regarding apprentices have a tendency not only to limit the supply of printers but to drive men of intelligence into other trades. One of the topics discussed was, "Where Are the Printers of the Future Coming From?" and another was, "Has the Payment of High Wages to Stereotypers Provoked Discontent in Other Mechanical Departments of Newspapers?" The United Typothetae of America and the American Newspaper Publishers' Association should get together and, in joint conferences of their governing boards, discuss the things which are thrashed over separately. Their interests are common and they should work together.

In the February issue of THE INLAND PRINTER reference was made in this department to the inroads the strike of the typefounders' union had made on the defense fund of the International Typographical Union. Those not conversant with the facts were doubtful whether the statements had any foundation in fact. The March issue of the *Typographical Journal* gives the exact figures as to the standing of the defense fund. These figures say that on August 31, 1903, the balance in the International Typographical Union defense fund was \$34,132.19. From August 31, 1903, to January 31, 1904, the receipts were \$21,643.89, making a total of \$55,776.08. The disbursements for the same period were \$54,102.73, leaving a balance in the fund, January 31 last, of \$1,673.35. These figures are proof of the statement made in this department that the typefounders' strike practically exhausted the International Typographical Union defense fund. Nearly all of the typefounders have returned to work, many of them signing individual contracts with their employers.

THERE is every reason to believe that the United Typothetae of America national convention in St. Louis in June will make history for the organization, and there is every reason that it should. The Eastern members of the national executive committee are holding weekly meetings under the leadership of President Stern and Chairman Green in preparation for the convention. There is big work to do at the annual gathering. There is danger, though, that the attractions of the World's Fair may get more of attention from the delegates than the convention. It is hoped that this will not be so. Those who will attend as delegates ought to go prepared to do hard work. The urgent need of the organization is the strengthening of the hands of the officers. This can be done by the adoption of a constitution and general laws that will have mandatory effect. The United Typothetae of America must cease to be the rope of sand that some of its members think it is. Instead, it should be a hawser the strands of which are all the collateral branches of printing woven together for the common good. Events are occurring which prove that the Typothetae does pay if the members take advantage of the organization's power for good. The printers' boards of trade are the children of the Typothetae, and there are none to say that these organizations have not proved of incalculable benefit to the membership. Every delegate who goes to St. Louis

should plan his stay in the World's Fair city on definite lines. His first attention should be the work of the convention. When that work is done then he should see and enjoy all the fun of the fair.

THE convention of the managers and members of Printers' Boards of Trade, held in Indianapolis, February 22 and 23, was a success beyond expectations. Seventeen cities were represented, delegates reporting from as far west as Spokane, Washington, and as far east as Boston. The following officers were elected: President, Franklin Hudson, Kansas City; vice-president, James Berwick, Boston; secretary, John E. Hampton, Indianapolis; treasurer, Robert Schalkenbach, New York city. A committee composed of these officers and eleven others, from as many different cities, will go to the annual convention of the United Typothetae of America in St. Louis next June to try to induce the Typothetae to recognize the Printers' Boards of Trade as an essential and necessary feature of Typothetae work. As the Typothetae are the parents of the boards of trade, it is desired to put them under the jurisdiction and control of the United Typothetae if the national organization will consent. If consent is not given, it is not unlikely that the boards of trade will form a national organization of their own, to work in harmony with, although independent of, the United Typothetae. The evening of February 22 the Printers' Board of Trade of Indianapolis entertained the delegates at a banquet, given in the pink room of the Claypool hotel, at which forty-two persons were present. Mr. Fish, president of the Indianapolis board, was toastmaster, and addresses were made by Messrs. Schalkenbach, Hudson, Pears, Macintyre, Corballey, Glossbrenner, Bateman, Edgell and Burford. As has been often said in this department, the boards of trade are doing a tremendous benefit to the printing industry wherever they are established, and if unorganized cities desire to get information concerning the workings of the boards, the editor of this department will gladly give them the necessary data or place them in communication with those who will assist them in gaining all the knowledge necessary.

ANOTHER chapter was added to the troubles of Franklin Union of Pressfeeders of Chicago when, on February 26, Judge Holdom, of the Superior Court of Cook County, assessed another fine of \$1,000 against the union for violation of his injunction. In addition Judge Holdom imposed the following penalties on officers and members of Franklin Union: John M. Shea, secretary of Franklin Union, fined \$100 and sentenced to six months in the county jail; Charles F. Woerner, president of Franklin Union, fined \$350 and sentenced to three months in the county jail; Michael Flannery, business agent Franklin Union, sentenced to thirty days' imprisonment in the county jail; Jerome Collins, Franklin Union, Jr., sentenced to two months' imprisonment in the county jail; Harry Brown, secretary Franklin Union, Jr., sentenced to forty days' imprisonment in the county jail. In the course of his decision Judge Holdom said:

The acts of the visiting committee of this union in influencing girls to leave their employment are akin to military strife. It is warfare. First is the picket, with his warlike appearance, and then comes the innovation of the picket spy, who probes his way into the camp of the opposing side under a false guise for the purpose of injuring the employers in their business. He is not entitled to any more consideration in the eye of the law than is the military spy. It is an act akin to that of the thief who secures employment for the purpose of robbing his employer. Though the payment of strike benefits in times of industrial strife is legitimate, yet, as was done in this case, when, under the guise of paying strike benefits, the persons who are paid with the cognizance of the officers of the union resort to picketing or to employment as spies, then the payment of strike benefits is unlawful and the officers who had knowledge of it are amenable to punishment for the offenses permitted. The evidence conclusively shows that all the overt acts committed found their inspiration in the officers of the union and that Woerner, president, and Shea, secretary and treasurer, had knowledge of and participated in the plans and gave the orders.

Appeals were taken in all of the cases. The effect has been salutary, however, inasmuch as all of the Typothetae offices not

employing Franklin Union are running practically unmolested, with more satisfactory results than were obtained when Franklin Union members were employed.

The strike of the Boston book and job printers came to an end March 10, in the middle of the sixth week of the fight. The victory was with the Boston Typothetae, the typographical union declaring the contest off and agreeing to a settlement on a basis identical with the terms offered by the Typothetae February 1. At a meeting of the union, held Sunday, May 13, the settlement was ratified and there is peace again in the Boston book and job plants. The executive board of the International Typographical Union went to Boston to effect the settlement, and when everything was satisfactorily arranged this official statement was issued:

The executive committee of the Boston Typothetae and the executive council of the International Typographical Union desire to announce that an agreement covering two years has been reached between them, under which the difficulty existing between the Boston Typographical Union, No. 13, and the members of the Boston Typothetae has been adjusted.

Under the contract arrived at, the wages for piece work will be 38 cents per thousand ems; for time work, \$17 a week, on and after March 14, 1904, until February 1, 1905, and thereafter \$18 per week; for machine operators, \$19 per week from March 14 to February 1, 1905, and thereafter \$20 per week.

The hours for labor for both hand and machine work remain as heretofore.

An arbitration provision is included in the contract, whereby disputes arising over terms of the contract will be adjusted without friction.

The Typothetae states that the terms of the contract as to wages and hours are those offered the union on January 30 by the Boston Typothetae.

The union officials state that a previous misunderstanding as to hours for machine operators has been adjusted by the insertion of a provision that the hours for this class of work shall remain as heretofore, the general custom being eight hours.

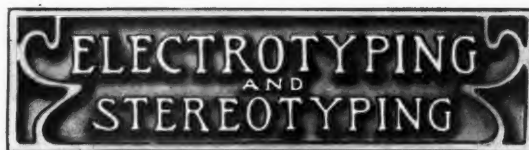
The agreement is signed by James M. Lynch, Hugo Miller and J. W. Bramwood, the executive council of the International Typographical Union, acting under express authority granted it by Boston Typographical Union, No. 13, and by J. Stearns Cushing, president; George H. Ellis, chairman of the executive committee, and George W. Simonds, secretary, representing the Boston Typothetae. The contract is also signed and accepted by Henry McMahon, as president, Arthur G. Davis, as secretary, and Joseph L. Slattery, James Bonar and J. J. Mullen, these gentlemen, together with the local officers named, constituting the scale committee representing the local typographical union.

Immediately after the signatures were appended to the contract, arrangements were made to discontinue all hostilities.

The few Boston offices that conceded the demands of the union at the inception of the strike will get the benefit of the settlement rate of wages. An unfortunate feature of the strike is the fact that the pressmen and feeders, of which there are a great many, who quit work in sympathy with the striking printers in violation of their national agreement, are not provided for in the settlement. It appears that they will pay the penalty of loss of their positions because of their failure to live up to the agreement between the United Typothetae of America and the International Printing Pressmen's and Assistants' Union. The injunction proceedings brought by the Boston Typothetae will not be dropped, but will remain before the court in such a manner that the hearings can be immediately resumed by the Typothetae if any conditions warrant such a step.

FROM THE ORIENT.

It gives me pleasure to express a word of appreciation of THE INLAND PRINTER, which has been a regular visitor—yes, I might say a member of our family—for the last eight years, and to whose pages I am indebted for many helpful suggestions. To it belong some of the helps which enabled me to so manage the Book Concern at Foochow that we have blossomed out into a publishing house at Shanghai, with the plant at Foochow as a branch house, and a widely extending business from this great mercantile center of China.—*W. H. Lacy, 10 Woosung Road, Shanghai, China.*



BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages. \$1.50.

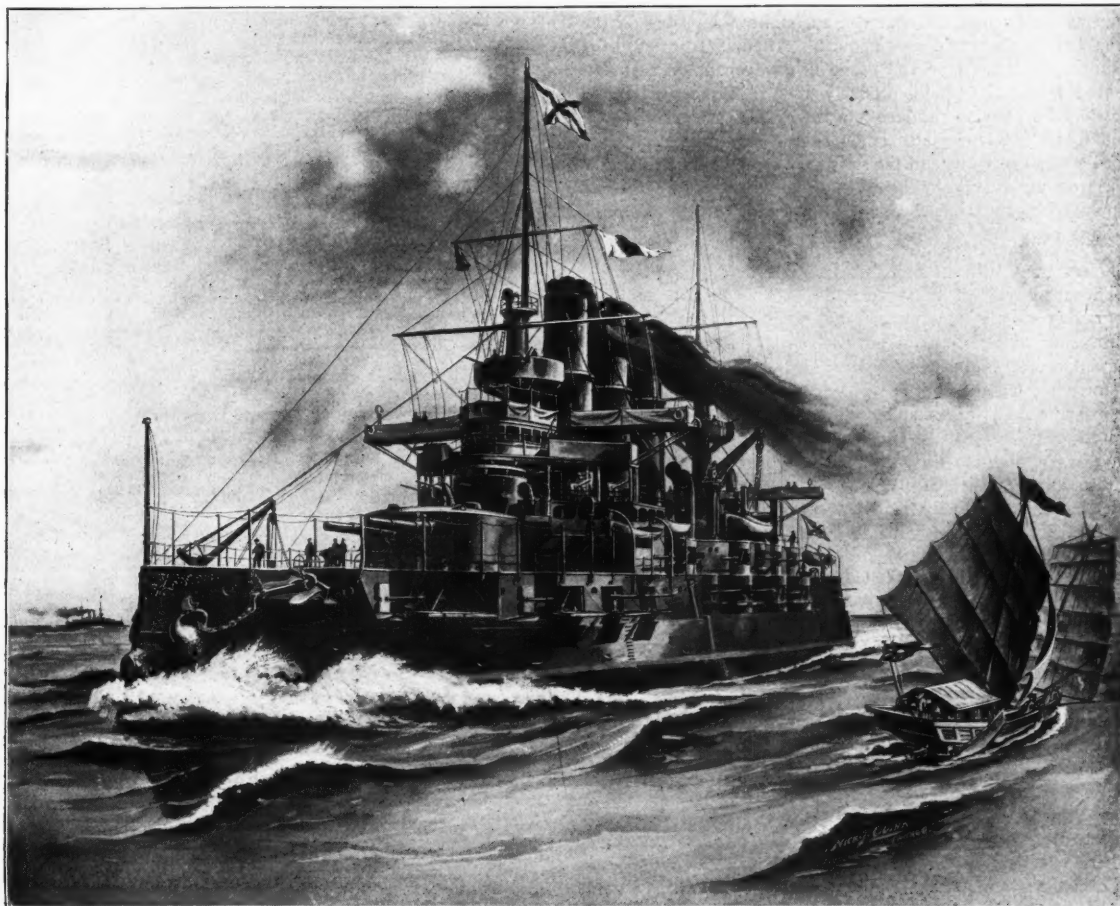
STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-mâché stereotyping which has ever been published and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulæ, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. \$1.50.

ELECTROTYPES VERSUS STEREOTYPES.—"Apprentice" writes: "Will you kindly state through your columns of THE INLAND PRINTER which gives the best results and why—nickel electrotype or a stereotype block for printing the title or headline of a newspaper?" *Answer.*—A nickeltypes or nickel-plated electrotype makes the best possible printing surface, first, because it is perfectly smooth, and, second, because nickel takes ink better than copper. Next to nickel, copper makes the best printing surface, and is inferior to nickel only because it is sometimes attacked by colored inks, the chemicals in which dissolve the copper. Stereotypes are inferior to electrotypes, first, because of the material employed for molds; second, because of the method of casting, and, third, because stereotype metal does not take ink as readily as copper. Electrotypes are molded in wax under heavy pressure. The wax being plastic and without grain or fiber, every feature of the original, no matter how minute, is faithfully reproduced in the mold and later in the electrotype. Stereotypes are molded in paper, which is fibrous in its nature and can only be made semi-plastic by moisture. It is obviously impossible to obtain as good results in paper as wax. The electrotype is obtained from the wax mold by depositing copper upon it. This deposition proceeds so faithfully and accurately that the electrotype is an absolutely perfect reverse of the mold. The stereotype is made by pouring metal into the paper mold. As there is no other pressure employed than the weight of the metal, there is manifestly no such accuracy obtained in the product as in the case of the electrotype. Lastly, the deposited copper is so close-grained as to be practically smooth, while the stereotype metal is always more or less porous, and in the case of flat, black surfaces, such as heading type, will print gray instead of black unless a larger quantity of ink is employed than is required for an electrotype. While the differences between electrotypes and stereotypes are real and palpable, yet they are not so prominent as to make the electro-

type always preferable. That is to say, the stereotype has some features of merit which makes its use sometimes advantageous. The cost of production is much less. The outfit required is simple and inexpensive, compared with an electrotype plant, and the time required to produce stereotypes is much less. Moreover, for many kinds of work, where great delicacy or refinement in printing is not demanded, the stereotype answers the purpose, and where speed and cheapness are requisites they frequently are preferable to electrotypes.

STEREOTYPING MUSIC PLATES.—C. E. G. writes: "I desire to make stereotype plates from music type, which, as you know,

seems to do. If not too much trouble, kindly send me the address of parties dealing in this process. I do not care to get an expensive outfit, for it appears that a cheaper one will do all I want. What do you think of the old 'clay' process? It is slow and only one plate from a matrix are the objections to it; what do you think of it for my work? I have looked into one process but it seems not suited to plates as large as I want; I fear the matrix will warp in drying, and then the plates are quite shallow. I might say more of other processes that I have looked at, or heard about, but will leave the matter to your judgment. To sum up, I want to make the best, long-



Copyright, 1904, by N. J. Quirk.

RUSSIAN BATTLESHIP RETVIZAN.

12,700 tons (American built). Torpedoed at Port Arthur, February 9, but repulsed later attack by torpedo-boats March 2, 1904.

is as tender as any type made, and probably as expensive. I desire to make plates 7 $\frac{3}{4}$ by 11 inches. An electrotype plant is far too expensive for the amount of work I have to do. I have had some experience as a stereotyper, but would not care to run a risk of injuring my type by using the 'hot' process of stereotyping. On page 743, August, 1903, INLAND PRINTER, you say that there are methods of 'cold' stereotyping that produce plates little, if any, inferior to electrotypes, but that the process is slow. My main purpose is to produce the best plates possible, and not injure the type. If the process is a little slow it will not be a serious objection. You mention the Dalziel process; kindly inform me where I can obtain this process, and the necessary machinery with it. That is, if you think it will do my work satisfactorily. I should, at least, like to be able to harden the plates for longer wear, as this process

wearing stereotype plate possible by some method that will not injure my music type. If the process is a little slow, no particular objection, but would like to be able to make two or three casts from matrix. Do not want too expensive an outfit. Kindly advise me what process is best for me, and where I can obtain it." *Answer.*—The Dalziel process of stereotyping produces the best results of any stereotyping process which I have ever seen. However, it calls for considerable skill on the part of the stereotyper and is a slow and, therefore, expensive process. From what I know of it I would prefer to make electrotypes at the same price. The Dalziel people do not sell the process, but would license you to use it in your establishment for a consideration. The address of the company is, "Dalziel Foundry, Ltd.," 24 Plough Ct., Fetter Lane, London. I would think that the best process for your purpose is the

clay process. As you say, it is slow and only one plate can be made from the matrix, but, on the other hand, the metal can be used very hard, much harder than would be possible with a paper matrix, and would stand all the wear that you would need to subject them to. I believe that R. Hoe & Co., of New York city, manufacture an outfit for making clay plates the size of your pages. I would suggest that you correspond with them and get information as to prices, etc. With regard to the Dalziel process, I would say that it is something similar to the one mentioned, in the respect that the matrix is made by spreading a sort of plaster composition on a sheet of paper. When the composition is partly set, an impression is made in it the same way as would be done in a clay mold. After the impression is made, the composition is allowed to dry on the type before the mold is removed. After it is dried it is removed from the type and baked in an oven or on a steam-heated table. It would probably require three-quarters or possibly an hour to produce a plate by this process. If you find that stereotype plates made by the clay process are not hard enough to withstand the necessary wear, you can increase the wearing quality by nickel-plating, which is the method employed by the Dalziel Company when plates are subjected to long runs.

EFFECT OF ZINC ON STEREOTYPE METAL.—T. E. M. writes: "The managers of our paper decided to install a photoengraving plant some time ago, and, thinking to save the price of a zinc router, had an adjustable flat bed made for my curved router, and have been routing zinc in the stereotype-room with, what I believe, the result that I have about five thousand pounds of metal that it is next to impossible to cast stereotype plates with. The business manager contends that zinc has nothing to do with the condition of my metal, but rather attributes its condition to poor metal, yet it worked excellently up until this work of zinc routing began. I have attempted to build it up with tin and antimony, but can do nothing with it. Plates are full of metal shrinks and pores; large, blackface type and half-tones are full of small holes like a sponge; have tried every possible temperature, and, as a last resort, I apply to your judgment and experience. The office has submitted samples to the State chemist of agriculture for analysis; will receive his report Friday, too late, I am afraid, to send to you for next month's publication, in which I would like to see this query answered if possible." *Answer.*—A very small quantity of zinc mixed in a kettle of stereotype or electrotype metal will ruin it. One-fourth of a pound is sufficient to spoil a ton of good metal. The effect is always as you describe it. The metal becomes mushy and casts spongy and streaky. It will do no good to attempt to doctor it. There is only one way to remedy your trouble, and that is to exchange your present supply of metal for a new batch and then move your zinc router into another room.

WHY EMPLOYERS SHOULD GET TOGETHER.

Alderman Sir G. Wyatt Truscott, in proposing the toast of "The Association" at the annual meeting of the London (Eng.) Master Printers' Association, said the organization had been in existence for many years, and had fully justified such existence. Master printers had learned to regard each other as something more than mere rivals in trade—as friends having a community of interests to safeguard and advance. All master printers should join the association and not rest contented with enjoying the advantages earned for them by those who were already members. The president, in replying to praise given the officers, said that members of the executive, while serving the association, were equally advancing their own interests. He asked members of the association to give them more to do, by keeping them posted on matters interesting to the trade that came under their notice.



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

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REDUCING GLASSES, unmounted. 35 cents.

PHOTOENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, \$3.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.50.

PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S.M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.

DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.

PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new edition, revised and brought down to date; 200 pages. \$2.

PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts colorwork without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.

PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.

SODIUM SULPHID.—Seldner & Enequest, manufacturing chemists, of Brooklyn, New York, write of the sodium sulphid, quoted at 6 cents per pound, on page 729 of this department for February—that it is an impure article, unsuitable for the photoengraver's use. The sodium sulphid made for the photoengraver is sold at 30 cents per pound in five-pound lots, exclusive of the price of the bottle.

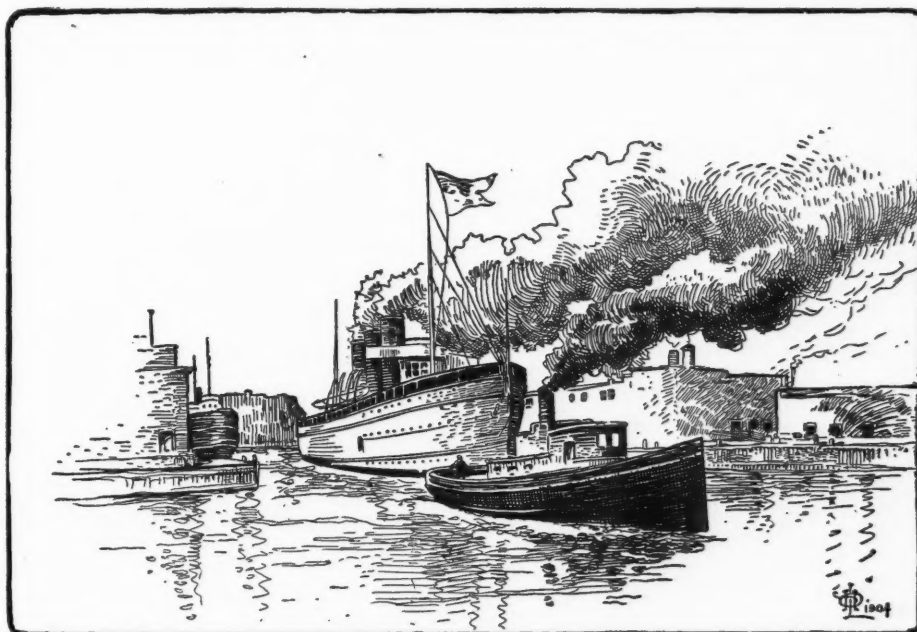
KRAEMER'S PICTURESQUE CININNATI.—Some years ago there was noticed in this department, as a highly creditable piece of work, a steel engraving of Cincinnati by A. O. Kraemer. Mr. Kraemer has since followed all the old plate printers, who sought a living, into the use of relief plates and fast printing, for there is at hand an album of Cincinnati views from him, printed from half-tone blocks. It is tastefully gotten up and deserves to be popular. Its price is 50 cents.

THE LARGEST PHOTOENGRAVING ESTABLISHMENT.—*Process Work* challenges the claim of the Barnes-Crosby Company, of Chicago, that it is the largest photoengraving establishment in the world, because it employs sixty-one artists and forty-

six journeymen in its Chicago house alone. Carl Hentschel, of London; Meisenbach, Riffarth & Co., of Berlin; Angerer & Goschel, of Vienna, are requested to state the number of their employees. When there is a show of hands let only the journeymen be counted. For there is one engraving plant in New York, with big claims, that has twenty-one journeymen and forty-two apprentices, or thereabout.

HALF-TONE DIRECT FROM LANDSCAPE.—From the S. S. Kilburn Company, Boston, has been received a proof from a half-tone, the half-tone negative for which had been made direct from a landscape, thus getting, it is claimed, more detail than if the half-tone plate had been made from a photograph of the same landscape. If the subject chosen possessed any picturesqueness, it would be reproduced here. It is a question if there is anything gained in making a half-tone direct from a

diaphragm that is best for the purpose, the operator must measure the distance between the diaphragm slot of the lens and the inner or ground surface of the glass. He must also know what is the ruling of his screen—that is, the number of lines to the inch. Now, the size of the diaphragm has a definite relation to the size of the screen opening and to the extension of the camera, measured as just described. Expressed in words, it can be said: (a) the larger the screen mesh the larger will be the diaphragm, (b) also, the greater the extension of the camera the larger may be the diaphragm used, (c) and again, the further the screen is placed from the plate the smaller must be the diaphragm. Clearly, then, to work out any calculation, we must determine what distance the screen is to be placed away from the sensitive plate. Suppose we say 1-10 inch. Let x be the width of one side



MOUTH OF CHICAGO RIVER.

Chalk Plate Drawing, by Harry O. Landers.

landscape, while there is liable to be some loss. For instance: Instantaneous work is impossible and much of the charm is lost sometimes if the trees are not caught while they are bent in the wind. For catalogue work, half-tones are frequently made from the objects direct. As a rule, though, it is found more practicable to make photographs first, to be retouched until the precise effect is secured. We should like to print in this department two half-tones, made to fit our columns, if, also, the subject is interesting, one to be made from the subject direct and the other from a photograph of the same subject.

CHOICE OF DIAPHRAGM.—Here is the scientific way of determining the size of the stop or diaphragm, from Verfasser's book on half-tone: "Let it be first understood that it is not possible to work with full aperture when using the ruled screen. On diminishing the size of the diaphragm, however, it will be found that the image of the screen gets sharper and sharper, until with the smallest diaphragm it is as sharp as the screen itself, even when the latter is a considerable distance away from the ground glass. But it will also be found that as the screen image gains in sharpness the image of the copy loses in detail and contrast, and it is obvious that the more we diminish the size of the diaphragm the more we shall increase our exposures. To find the mean or average size of

of the square stop, a the width of the screen opening, b the camera extension (distance of ground glass from the stop), and c the distance of the ground glass from the screen. Then, if the operator has not forgotten the "rule of three" which he learned at school, he can figure out the following easy problem: Given that the camera extension is 20 inches, the screen 100 lines to the inch ($= \frac{1}{100}$ inch mesh), and the minimum screen distance is 1-10 inch, what will be the largest diaphragm that can be used? From the data given,

$$\begin{aligned} a &= \frac{1}{100} \text{ inch,} \\ b &= 20 \text{ inches,} \\ c &= \frac{1}{10} \text{ inch,} \\ x &= \text{the value to be found,} \end{aligned}$$

and from the facts already stated we arrive at the equation

$$x = \frac{a \times b}{c} = \frac{\frac{1}{100} \times 20}{\frac{1}{10}} = 1 \text{ inch, the diameter of diaphragm aperture to be used.}"$$

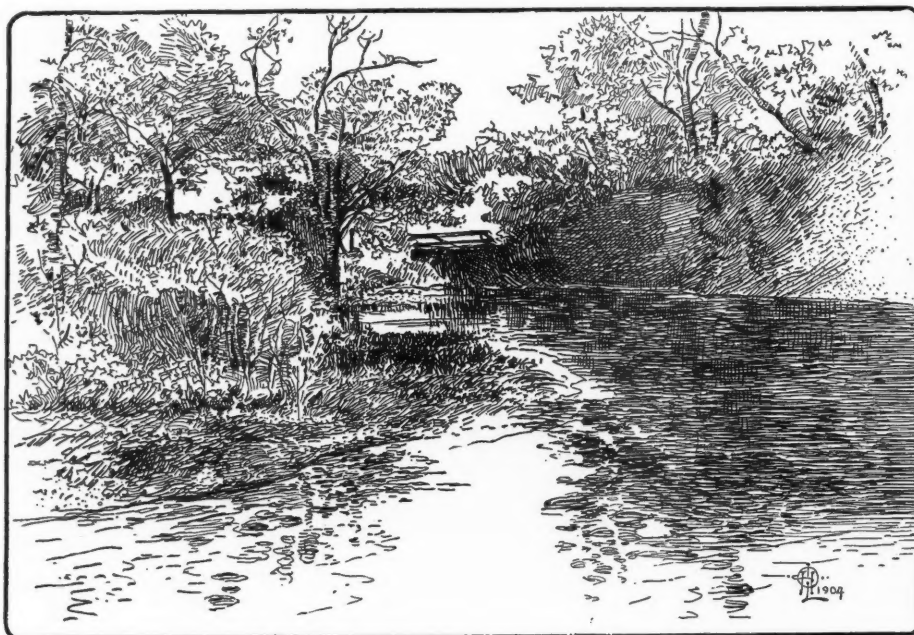
ENCLOSED ARC INSTEAD OF OPEN ARC ELECTRIC LAMPS.—Photoengravers using open arc electric lights should consider changing them over to enclosed arc lights as soon as possible, for many reasons. I have just made the change myself, and the improvement so exceeded my expectations that I make haste to acquaint others of it. I have been using Bogue lamps

entirely, each one of which consumed about twenty-five amperes of current. The manufacturers made over the lamps to enclosed arc ones at an expense of \$25 each, with the result that each lamp now consumes but eight amperes of current and about one pair of carbons a week. For half-tone negative-making I find the copy more evenly illuminated and the time of exposure reduced fifty per cent. For printing on metal the light gives off so little heat, compared with the open-arc ones, that it is possible to bring the printing-frame much nearer the light. Then the arc is a violet-colored one, which reduces the time nearly fifty per cent. A further test of a double-arc printing lamp with Kloro paper proved the light to be almost the equal of sunlight on a February day. So the saving of the operator's time will soon pay for the change to enclosed arc lamps.

SENSITIZERS FOR ZINC AND COPPER.—Herman J. Schmidt, of Scranton, Pennsylvania, contributes to *The Process Review*

it shows acid, put into the glue two ounces of ammonia and two ounces of alcohol; if the glue shows no acidity, put it in any way. Mix up well and put a cork to the bottle, and you will never have any trouble from that glue, I assure you. Of course you all know how to make enamel solution, so it is not necessary to dwell upon it here, but the same rule applies here as with the albumen solution in regard to making it more sensitive in winter, and so you can add $\frac{1}{4}$ ounce more of bichromate to the formula and it will make it work quicker." To develop prints made with the above formulæ, he adds: "Always use hot water for developing; have it boiling hot and lay your print in it for three to five minutes and the plate will be washed out clean and sharp all over. If you use a dye to see your prints, you can put eosine or methyl violet into the developing water."

THE HALF-TONE PROCESS.—From the pen of the ablest writer on processwork in Europe, who signs himself Julius



THE KANKAKEE.

Chalk Plate Drawing, by Harry O. Landers.

formulæ for sensitizers that are interesting from the fact that they contain alcohol. This and the ammonia are added, he claims, to make the sensitizers keep. Here is the albumen sensitizer:

Albumen	1 ounce
Water	8 ounces
Bichromate of ammonia.....	15 grains
Alcohol	10 drops
Ammonia	10 drops

He recommends a whirler to get an even coating. For winter use, add 15 grains more bichromate of ammonia to the above formula. As an enamel, he says of the following: "I will now give you the best fish-glue enamel formula ever gotten up:

Le Page's unclarified fish glue.....	4 ounces
Albumen	4 ounces
Bichromate of ammonia.....	1 ounce
Water	8 ounces
Alcohol	20 drops
Aqua ammonia	20 drops

When getting the unclarified glue, he recommends the following treatment, which he obtained from a European process expert: "Pour the contents of a gallon can of unclarified fish glue into a large glass bottle; test it with litmus paper, and if

Verfasser, comes the third edition of a book on half-tone. To those who have the other editions, this will appear like a new book, for it has been almost entirely rewritten. "This was necessary," as the author truly writes in the preface, "owing to the immense progress which has been made in this process and the improved methods of working which have been introduced in the seven years which have elapsed since the publication of the second edition. It may be desirable to point out that the half-tone process as worked in America, in England and on the continent, differs in detail." True enough, for on page 183 we find Verfasser prints: "For processes in which the film has to be inked prior to development, potassium bichromate has to be used." In America we always use ammonium bichromate. Then again, on page 202 of Verfasser is this line: "When negative films have to be stripped the glass plates should not be albumenized," while here we invariably albumenize the glass. There is not space here to enumerate the many excellent features of this book. Some of them will be found in other paragraphs. The chapter on "Electric Light Installation," for instance, is most complete—information that the process-man requires but which can not be found in such concise form elsewhere. This book is heartily recom-

mended to those possessing Jenkins' "Manual of Photoengraving," for while Jenkins gives the American methods of half-tone and line engraving briefly, Verfasser supplements it with European practice, describing it in such an elementary and thorough manner that many of the gaps in one book are filled up by the other. The student of Verfasser should follow it up by a study of Jenkins, and vice versa. Messrs. Iliffe & Sons, Ltd., of London, are the publishers, the price being 5s. Can be ordered through The Inland Printer Company.

A MOUNTANT FOR PHOTOGRAPHS.—Philip A. Malpas, H. M. Ship Egeria, at Esquimalt, British Columbia, Canada, writes a long account of his troubles in getting a suitable paste for mounting photographs before copying them in half-tone. *Answer.*—To copy photographs it is not necessary to mount them. Use an ordinary photographic printing-frame, in which is a piece of perfectly clean crystal plate glass. Lay the unmounted photograph face down on the glass, close down the back of the printing-frame and if you have sufficient flexible packing in the frame and enough pressure, any unmounted photograph will be pressed out in perfectly flat contact with the glass. In copying through glass, the only precaution to be taken is that no light object is behind or around the camera that could be reflected by the glass into the lens. Higgins' photo-mounter will answer purpose and keeps well. If you are obliged to make your own mountant, then here are formulæ:

Dextrin	6 ounces
Sugar	1 ounce
Alum, powdered	¼ ounce
Water	8 ounces
Carbolic acid	15 minims

Or the following:

Gelatin	1 ounce
Water	3 ounces
Alcohol	3 ounces
Glycerin	¼ ounce
Carbolic acid in solution	10 drops

DISTANCE OF THE SCREEN.—From *The Half-tone Process*, by Julius Verfasser, is extracted this paragraph as an illustration of the writer's style: "It will be seen that the size of the stop and the screen distance are reversible values. It is quite possible to find a correct size of stop for every screen distance, or a correct screen distance for every size of stop. We may use a constant screen distance and vary the size of the stop, or we may use a constant stop aperture and vary the screen distance. The latter is in practice impossible, because a constant stop would not suit every screen ruling. Further, we must vary the size of stop in order to keep the exposures fairly constant, the exposures varying with the distance of the sensitive plate from the lens. If we only varied the size of the stop we should require a large number of stops varying in size by a small amount, and it would be very difficult to estimate exposures. Hence, it is found best to use few stops, and vary the screen distance to suit them. The following rules apply: (1) The screen distance increases as the camera is extended, and decreases as it is closed up. In other words, lenses of short focus necessitate the screen being placed closer; and as the camera is focused in for reductions the screen distance must be proportionately decreased. (2) Coarse screens allow of a larger distance from the screen; so do screens with thick black lines. Fine screens require closer distance; so do screens with thin black lines. (3) The larger the diaphragm opening the closer the screen must be placed to the sensitive plate. With smaller diaphragms it may be further away. Remember that the greater the screen distance the greater is the loss of light. It is in all cases preferable to use the largest possible aperture, and place the screen close for rendering the high lights, but it will be necessary to give a part of the exposure with the small stop, as a large stop would fill up the high lights before the shadows had time to act. The small stop has a good effect on shadows, concentrating the light on the formation of a sharp and small black dot.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. XXXIII.—WILLIAM S. PELOUZE.

THE subject of the present sketch belongs to the second generation of the Pelouze family of typefounders, and was the fourth son of Edward, the first of the name to engage in the business. His connection with typefounding was somewhat intermittent, and yet he was thoroughly conversant with every branch of it. A love of adventure probably made him less inclined to settle down to an occupation demanding such close application to minute details; but, however that may have been, he was both soldier and sailor when scarcely twenty, besides having acquired a very fair knowledge of typefounding.

William S. Pelouze was born in Boston, January 13, 1828, and when two years of age was taken to New York, whither his parents went to make their home. When twelve years of age he was taken into his father's foundry as a breaker-boy, where he remained for about three years, acquiring a pretty general knowledge of typefounding. At fifteen he went to sea, but three years later returned to New York, reëntering his father's foundry to perfect himself in the typefounder's trade. During this time he was employed in the various departments, but when about eighteen concluded to spend a year in Boston with his uncle, Michael Dalton, then at the head of the trade in the United States. It was about this time hostilities began between the United States and Mexico, and Mr. Pelouze enlisted for the war. He was attached to a regiment in the brigade of Gen. Franklin Pierce, which was one of the important components of General Scott's army, and marched from Vera Cruz to the City of Mexico, participating in all the principal engagements of the campaign.

At the close of the war he enlisted in a filibustering expedition against Cuba under General Lopez, was taken prisoner, but secured his discharge and returned to New York. His next expedition in search of adventure was a trip down the Mississippi and Ohio rivers on a flat-boat to New Orleans. When nearly at the end of his journey he suffered shipwreck with his companions, was picked up by a boat bound for Cincinnati, and again suffered a disaster more serious than the first. This time the whole boatload was thrown into the water, and Mr. Pelouze caught and clung to a chicken-coop floating in the stream, to which he found a half-conscious woman also clinging. After so much disaster one would expect him to seek other fields for his energies, but he continued to follow the river for a year, when he returned to Philadelphia and resumed work at his trade of typefounding.

Later he spent a year in Boston, and, in March, 1852, sailed for California, via Cape Horn, a journey occupying six months. On reaching the El Dorado of the Pacific, Mr. Pelouze first engaged in mining, but in 1853 he returned to Boston by the isthmus route, certain attractions calling him thither. July 12, 1854, he married Miss Laura Loud and settled down to work with the Dickinson Typefoundry, but soon longing for the excitement and promise of sudden riches, he again went to California. This time he settled down in San Francisco, and started a printers' supply house, the first on the coast. He was agent for Phelps, Dalton & Co., and carried a stock of general supplies in addition to type. He also engaged as a partner with his brother in the manufacture of gold scales, the demand for which was very great. While not attempting to establish a regular typefoundry, he was equipped with a full line of space and quad molds and some letter molds as well, but did his casting by hand only. His knowledge of typefounding enabled him to get out orders which a man of less skill would have lost. Yet his typefounding experience was more of an auxiliary to carry over customers until a supply could be received from Boston. San Francisco then was at

least three months removed from Boston, and the country was growing by the development of the mines at a rapid rate.

After a few years Mr. Pelouze retired from the business in San Francisco, having amassed a comfortable sum, and made his home in Oakland, where he resided until his death, January 6, 1903. The citizens showed their appreciation of his worth by electing him three times to the position of supervisor of Alameda county. The *San Francisco Chronicle*, on the occasion of his death, said, "During his long term of office his probity was never questioned. His private life was free from stain, and his business career strictly honorable. When convinced of the soundness of his position nothing could swerve him." Old-time printers of San Francisco remember him as an honorable business man, obliging in his intercourse with the trade, and speak in the highest terms of his memory.

WHY HE COULD NOT KEEP HIS EMPLOYEES.

He adopted slavedriving methods.

He took no interest in their welfare.

He was arbitrary, captious and unjust.

He always appealed to the worst in them, instead of the best.

He considered that their entire salaries were in their pay-envelopes.

His policy was to get the most work out of them for the least wages.

He regarded them merely as a part of the machinery of his business.

He resented the idea that his employees should share in his prosperity.

He used them as safety valves to vent the spleen of his dyspeptic moods.

He humiliated his employees by rebuking them in the presence of others.

He never trusted them, but always held suspicious thoughts toward them.

He killed their enthusiasm by finding fault and never praising or appreciating them.

He tried to make them feel that neither he nor his business owed anything to them.

He regarded suggestions from them for improvements in his business as impertinences.

He stifled ambition by treating the painstaking and the conscientious, the careless and the shifty alike.

He never asked himself, "What is the matter with me?" but, "What is the matter with my help?"

He constantly made them work overtime without remuneration, but if they were a minute late they were fined.—*Success*.

A CIRCULATING MEDIUM.

"Yes, sir," said the village grocer, "I take the big weeklies to keep track of the world's affairs and the big city dailies to keep posted on what is going on in this country."

"But don't you take your home paper?" asked the drummer.

"Nope."

"But you certainly ought to feel interested in local affairs."

"Oh, I know everything that goes on. My wife belongs to the woman's club and three societies, one of my daughters works in the millinery-shop and the other is in the delivery window at the postoffice."—*Judge*.

LIKE GETTING MONEY FROM HOME.

It is like "getting money from home without writing for it" to receive *THE INLAND PRINTER* each month. No ambitious printer who has a desire for advancement in his chosen profession should be without it.—*Milford M. Hamlin, Ballinger, Texas*.

COLOR IN THE GRAPHIC ARTS.*

ELEVENTH PAPER.

A METALLIC color which has a limited but regular use for certain graphic purposes, is cobalt blue, otherwise called Thenard's blue and azure blue. This color was first manufactured by Thenard. Previous to the discovery of ultramarine, it was of great importance and is at present the color most used in printing bank-notes and valuable papers, where a pure and fast color is required. Cobalt blue is one of the most durable of colors; it is not decomposed, even by very high temperatures, and its most important use is in the coloring of blue glass and in porcelain painting. Again, cobalt blue is particularly well adapted to reproducing the blue of the sky, and in fine art prints could scarcely be replaced by any other color.

It is manufactured by mixing freshly precipitated phosphate of cobalt with freshly precipitated hydrate of alumina, drying the mixture and heating it red hot in a crucible. By varying the proportions of the cobalt to the alumina, different shades are obtained; the blue is darker as it contains more cobalt. In order to obtain in perfection the peculiar, somewhat greenish shade of cobalt blue, the crude material must be absolutely pure; to prevent a tinge of red, zinc sulphate may be added. Cobalt blue can be mixed with other colors of any composition whatever without undergoing or causing decomposition.

We will mention here the familiar cobalt color, smalt, which is really a cobalt glass, and is made by mixing roasted cobalt ore with quartz sand and potash, in glass furnaces. The product is pulverized and washed, and furnishes, as its finest variety, the so-called "royal blue." Smalt is used in the manufacture of blue porcelain, Faience pottery and enamel. In coloring paper, starch, etc., it has been superseded by artificial ultramarine. Schöerer discovered the process of manufacture of smalt in the middle of the sixteenth century; a blue-color factory was established by the Elector Johann I. of Saxony, at Schneeberg, and is still in existence.

Finally, a stannate of cobalt comes upon the market under the name of coeruleum, a valuable artist's color, and used in china-painting. It is of a sky-blue shade, remains the same in lamplight, and is very durable.

Carbonate of copper gives a very beautiful blue color, known in commerce as azurite, lazurite or mineral blue; as a hydrate, that is, in combination with oxygen and hydrogen, it is the so-called Bremen blue. Neither of these can be used as oil colors, because they will be decomposed in a comparatively short time by the oleic acid contained in the linseed oil and will then have a dirty, greenish shade. Hence they do not come into consideration for our industry. The "Horace Vernet blue," an oil color, is copper sulphid, which occurs in nature, and gives, when ground with varnish, a beautiful violet blue. We will mention finally the so-called Egyptian blue. This was known to the ancient Egyptians. It is obtained by melting together sand, soda, chalk and cupric oxide; it is, then, a colored glass. None of these copper colors are practicable for the graphic industries.

Among the organic blue colors, indigo takes the first place. Until about a year ago, the vegetable indigo was really the only one to be considered. For, although the chemical composition of indigo, and thus the synthesis of the artificial product, had been long ago discovered by A. Bayer, who also taught its manufacture from coal tar, the process had always been found too complicated and expensive for practical use.

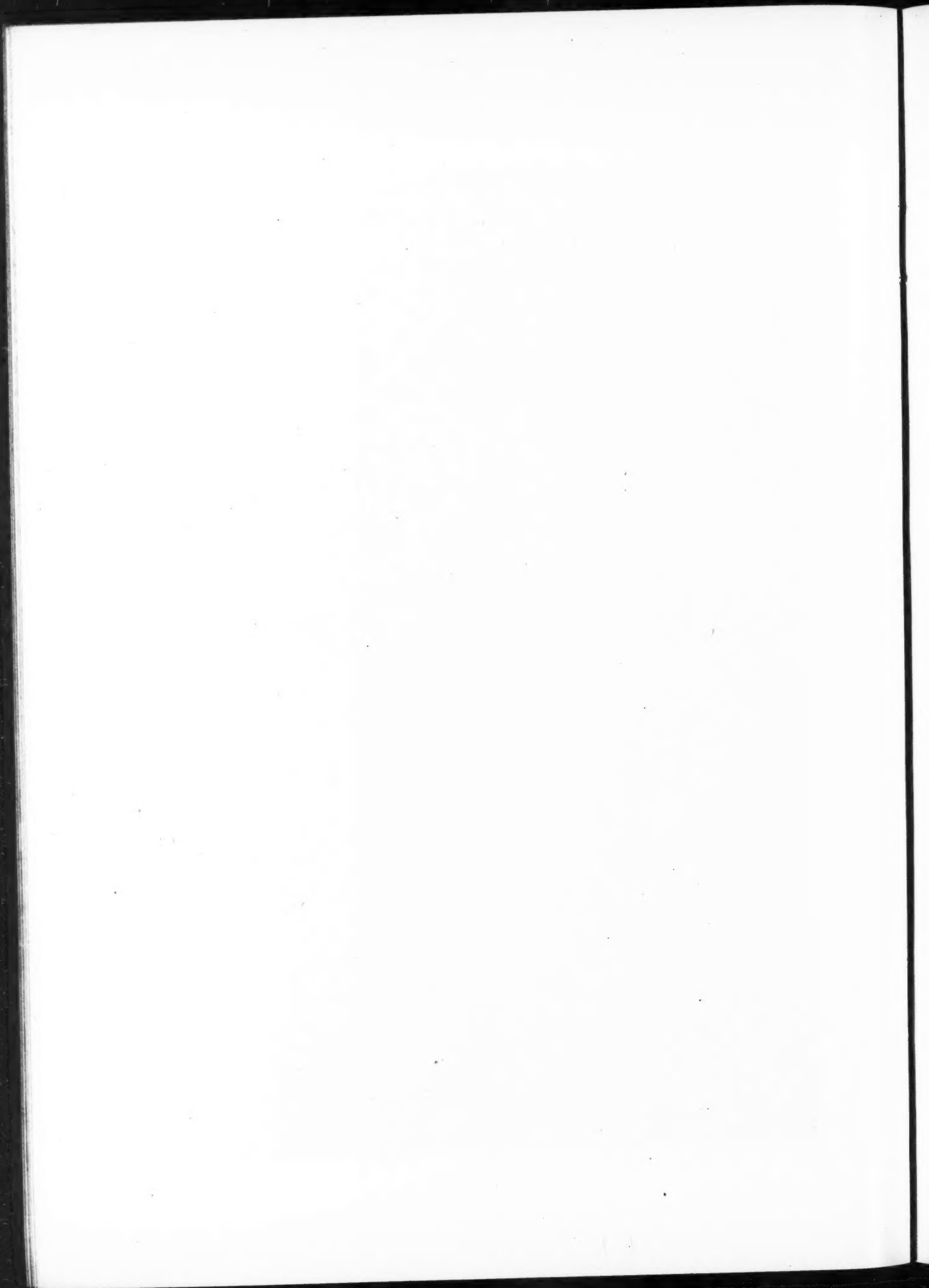
The different varieties of vegetable indigo are designated, according to the place of their production, as Bengal, Java, Madras, Benares, Manila, Carácas, Brazil, St. Domingo, Chinese and African indigo. The methods of culture and gather-

* Translated from *Allgem. Anzeiger für Druckereien* for *THE INLAND PRINTER*.



Photo by Mrs. Helen C. Gatch, Salem, Oregon

LEAR



ing in the different countries are similar, but not identical, and the form of the commercial product also varies. The woad plant also contains indigo. The dyestuff does not exist in the plants as such, but must be developed and separated by a chemical process. The young shoots contain the greatest amount of the dyestuff; they are cut by night, to avoid wilting in the sun, and show a blue color on the cut surfaces. They are put into large walled cisterns, filled with water, to which is added lime, saltpetre and ammonia. In these cisterns a process of fermentation takes place. According to Alvarez, a bacillus is developed, also capable of causing disease; but this is disputed by other authorities. The liquid is colored green within fifteen hours, then bluish, which indicates that it has absorbed the dyestuff. It is then let off into a second cistern, in which will be found the clear solution containing the dyestuff.

The dissolved dyestuff must now be separated from the water in an insoluble form. To accomplish this, it is exposed to the air by stirring and beating the liquid with paddles. The original dyestuff, the "indigo white," had been partly colored by the influence of the air during fermentation; under the stirring and beating, the transition to the insoluble state is completed, as well as the coloring. If the liquid is now left standing in the second cistern, the indigo blue is precipitated as a fine powder, in the amount of one-half to three-fourths parts to one thousand parts of the original liquid. This corresponds to about two per cent of the dried leaves. The supernatant liquid is drawn off and the color deposit allowed to drop into collecting boxes, or else it is pressed off and dried, after having been shaped into the desired forms, usually cubes or tablets. During the process of drying the color attains its perfection and the peculiar coppery luster is developed which the fracture of indigo shows on being rubbed with a hard object. The more "fiery" the luster, the more valuable the indigo. The dry indigo has a mineral fracture; its color is from dark blue to violet. The best varieties float in water until saturated. If the tongue is touched to a piece of indigo, it sticks to it as to a piece of dry clay. Indigo is tasteless and inodorous, not poisonous. It is not soluble in the common solvents, but dissolves in fuming sulphuric acid, without decomposition, to a dark blue liquid. If carefully heated, it decomposes without melting, and gives off vapors of a splendid purple color and very disagreeable odor. Brought to a stronger heat, it burns with a clear flame, leaving from seven to ten per cent of ashes.

The most important of the coloring constituents of indigo is indigo blue, or indigotine, upon which depends the value of the article. The amount of this is from twenty to twenty-eight per cent, according to the native place and the mode of cultivating and preparing the crude material.

The plants which generate indigo are classified under the name of *Indigofera*. They are shrubs and herbs, growing all through the tropics in more than two hundred varieties, the most important of which is the anil, or indigo plant, directly so-called, which reaches the height of about five feet and is cultivated in the East Indies.

With special precautions the indigo blue or indigotine can be sublimated in purple crystals with a coppery luster from small quantities of indigo. It is not soluble in water, but will dissolve in turpentine oil, aniline, paraffin, petroleum or castor oil. This substance occurs sometimes as an indication of disease in the perspiration, in pus, or in human or animal urine, also in cow's milk.

There is also a brown and a red indigo dyestuff; and there is present a glutinous substance, besides small quantities of mineral elements. The commercial indigo contains about seven per cent of water.

The principal use of indigo is in the coloring of textile materials, and its value here consists first of all in the indestructibility of its color. The indigo blue is first brought back to indigo white by means of reducing agents, that is, sub-

stances which take away the oxygen from it. The material to be dyed is wet with the indigo white, and then subjected to an oxidizing treatment. In this way the dyestuff is developed directly upon the fibers. Patterns can also be printed upon textile materials with indigo white and then colored by oxidation.

From the deep blue solution of indigo in sulphuric acid—tincture of indigo—is precipitated, on dilution with water, a dark blue powder, sulphate of indigo or indigo-sulphuric acid. This acid gives salts which are not easily soluble in water, and which dye wool a beautiful violet color. Indigo-sulphuric acid, further treated with sulphuric acid, gives a bisulphate of indigo which, neutralized with alkalis, is used to produce the shade of "Saxon blue," so-called, on wool or silk; but it is not so pure a color as that produced by the first method. If the solutions of indigo in sulphuric acid are diluted with water, neutralized with soda, and salt is added, a mixture of sulphate and bisulphate of sodium is precipitated, a blue substance with a coppery luster whose commercial name is indigo-carmin. The finest varieties are called *pensée-lake*. It is used in coloring textiles, feathers, ivory, leather, and confectionery; also, mixed with starch, as laundry bluing. It is inferior in durability to the color which is developed in the vat, as in the first method.

The yearly production of indigo amounts to about forty-five hundred tons. The best varieties are the Bengal and Java, the latter being the lighter in weight.

Indigo has been known and prized from the days of antiquity. Pliny and Dioscorides speak of it as the most valuable color, after purple, and the red vapors had been at that time already observed. Indigo was used not only in painting and dyeing, but also in medicine, to heal sores. It is said to be used also in modern medicine as a remedy for epilepsy. The ancients brought the dyestuff from India, and called it *Indicum*, or also "nil," the Hindoo word for blue. In the seventeenth century the Italians made great use of indigo, which was imported in large quantities, principally by the Dutch East India Company. The woad-dyers in England and Germany procured a prohibition of the importation of indigo, thinking the existence of their industry threatened by it. This prohibition was for some time very strictly enforced; all stores were destroyed, and as late as 1650 the Nuremberg dyers must annually take an oath to use no indigo, under pain of death. But all these regulations were powerless to prevent its employment, and about 1700 this was again made permissible, in combination with woad. In 1737 the last restrictions were removed. The dyeing of wool and silk by means of indigo dissolved in sulphuric acid was discovered by Barth, in Grossenhain, Saxony, in 1740. This process is called Saxon-blue dyeing. The manufacture of indigo in America began in the latter half of the last century.

As has already been observed, indigo is better, the lighter its weight, the deeper blue its color and the more brilliant the metallic luster of its fracture. The heavier it is, the more the color inclines to violet, and the darker the luster, the poorer is its quality. The determination of its value belongs to the chemists; a good article contains from forty to sixty per cent of indigo blue, the average is about twenty per cent, and the minimum seven to ten per cent. Indigo is adulterated principally with starch, but also with indigo-gluten and other organic substances. The latter admixtures, as also sand and clay, are partly accidental, partly intentional. Gums, dextrin, starch, pulverized slate, graphite, lead ashes, etc., are intentional adulterations.

The name "false indigo," is given to the woad plant, or dyer's weed. Its cultivation no longer extends over a large area, but it is still cultivated in Provence, Bohemia and Thuringia. The coloring principle is indican, developed in a light brown syrup, which on being boiled with dilute acid is decomposed into indigo-lucine and indigo blue. Woad has been used as a dyestuff since the time of the ancient Germans and

Gauls, and it was almost the only blue dyestuff in England, France and Germany until far into the Middle Ages. After the introduction of indigo, the cultivation of woad decreased, though it regained some importance during the Continental embargo of Napoleon I. Only about three-tenths of one per cent of indigo is obtained from the fresh leaves, by weight, and the preparation is relatively very expensive.

Another plant which yields indigo is the dyer's grass, or knot grass, of the genus *Polygonum*. This is native to China, but attempts have been made to introduce it into Germany. One-half to one per cent of indigo is the greatest amount obtained from the leaves, but the components are precisely the same as those of genuine indigo. There is a preponderance of indigo-gluten, which makes the separation of the dyestuff difficult.

The culture of all these Indigofera, or indigo-yielding plants, has lost much of its importance since the manufacture

turers, and steps are being seriously considered to perfect and elaborate the present somewhat primitive methods of indigo culture, with a view to successful competition. But this event can scarcely be calculated upon, and it is probable that the center of the indigo market, up to this time in England and Holland, will in a few years be transferred to Germany. The significance of this is shown by the following figures. In the year 1897 Germany imported about two million kilograms of indigo, costing her about twenty million marks. Ninety to one hundred million marks is probably about the value of the total production of indigo of that year.

Only the very best quality of pure, natural indigo is suitable for the graphic industries, and even this has found little use, since the indigo red and indigo brown, always present with the blue, give an impure, though deeply blue tone, to the prints. For our purposes, a lake has been prepared by dissolving indigo in sulphuric acid and precipitating it with a mixture



Photo by Charles Reid, Wishaw, Scotland.

DOGS OF WAR.

of indigo by chemical, synthetic methods; that is, from its components as determined by chemical analysis. In 1880 Professor von Bayer, of Munich, succeeded, after numerous experiments, in discovering several methods of manufacturing indigo blue. Here, as in other cases, coal tar gave the material. Vorländer, Schilling, Heymann and Reissert have gone on in the same direction with the best results, and it is a notable achievement of German science and technics that the dyeing industry has been able to make itself independent of foreign products.

The methods of manufacturing artificial indigo had in the beginning only a scientific interest, since their product, although absolutely the same in character as the natural, was too expensive for practical use. About a year ago the Baden Aniline and Soda Factory, at Ludwigshafen, succeeded in placing upon the market an article which can compete in price with natural indigo, and as a result, the importation of indigo has already considerably decreased, and will continue to do so. This has occasioned a strong agitation among foreign indigo manufac-

turers. In this way the pure indigo blue is fixed upon alumina, and a pure blue color, fast to light and varnish, and of excellent printing capacity, is obtained, used, however, only for special purposes, on account of its expensiveness. The artificial indigo, which will probably be more extensively used in graphic technics in the future than it is at present, is also best for printing in the form prepared specially for our industry by its own color factories. The artificial product is equal in durability to the natural, and is superior to it in purity of substance and shade, since a uniformly perfect quality is always certain. Both natural and artificial indigo are perfectly fast to light and can be varnished. The dark indigo blue shade can be obtained in the same shade and purity by mixing Berlin blue with black.

Among the blue metallic colors the copper colors were formerly of great importance. After the appearance of ultramarine blue they were largely superseded by this, the more easily since they are not very brilliant in tone and only moderately durable. In the graphic industries these colors are no

longer used on account of their poisonous properties. I will only name them here, as Bremen blue, mineral blue and Neuwied blue, all oxidic compounds of copper. The so-called copper indigo (oil blue) is sulphid of copper, produced by heating precipitated cupric hydrate with sulphur and sal ammoniac. Ground with varnish, the copper indigo gives a beautiful violet color.

If ferruginous zinc sulphate is precipitated in aqueous solution with yellow blood-lye-salt, a blue zinc color is obtained, known as Wunderblau (magic blue).

"Blue carmine" is a modification of molybdc acid, precipitated from a saline solution through reduction by metals. (Indigotine is likewise called blue carmine.) Tungsten blue, or Thessin's blue, is tungstate of ammonia.

Manganese blue results from heating a compound of manganese, free from iron, with silica, soda and chalk, under access of air.

In view of the abundance of blue inorganic colors, fast and excellent for printing, the need of organic colors, that is, of lakes, is slight. Although the coal tar dyes offer a rich variety of shades, the graphic industries make but small use of these. Alizarine blue, cresyl blue, methylene blue, erioglaucine, galleine, etc., are coal tar dyes, which furnish some very durable and also very brilliant blue lakes, sold under many different names. These lakes are used in general only for the finer coloring purposes.

A blue wood-lake is produced from a cold decoction of logwood by precipitation with chrome-alum or potash and copper vitriol; but this lake is not an important one.

(To be continued.)

THE POET AND THE PRINTER.

Once a Poet loved a maiden, as the Poets often do,
And his rival was a Printer of a very inky hue;
But the maiden showered the Poet with her favors all the time,
For she loved his gentle habit of adorning her in rhyme.

Day and night the angry Printer swore "Ha, ha!" as villains do,
When he saw the weakling Poet with his halting verses woo,
And in vain he sweat and struggled for some loving rhymes to think—
He had not the Poet's genius, though he had the type and ink.

By and by the blushing Poet wrote a rhyme of tender vein,
Telling how he loved his Lulu with an ecstasy of pain.
Thus it ran: "Upon the rubble of the tangled garden close
Thou dost pine, thy cheeks more ruby—aye, more scarlet—than the rose!"

This the Poet sold one winter to the leading magazine,
Where the Printer worked for wages at a Linotype machine.
When the Printer saw the poem he declared with baneful eye:
"Maybe I can't fix the Poet's hash—but I can fix his pie!"

Then he took the verse and set it, with a dark and bodeful mien—
Came a strangely altered poem, like a god from the machine.
Thus it ran: "Upon the rubber of the tangled garden hose
Thou dost dine—thy cheeks more ruby—aye, more scarlet—than thy nose!"

Came the day of publication and the dark and fateful moon
When the maiden read the poem, shrieked and fell into a swoon.
Then she wept in wild hysterics and they carried her away,
Where she lay in nerve-prostration for a month at Oyster Bay.

There the scheming Printer met her—there were walks beneath the moon—

There were hints of an engagement—there were wedding bells in June.
And the Poet? Nought in life his former ardor could restore.
Now he's teaching kindergarten and will write in rhyme no more.

MORAL.

Thus the very modern Poet, though entitled to enthuse,
Still should learn to watch his Printer as devoutly as his Muse;
And I have a fellow feeling for the devotee of rhyme,
When the Printer pies my stanzas (as he does from time to time).

—Exchange.

KEEPS A COMPLETE FILE.

For the past seven years I have preserved a complete file of THE INLAND PRINTER, and I feel that I can not "keep house" without it.—E. R. Lawton, Isanti, Minnesota.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY A SPECIAL CORRESPONDENT.

MUCH interest is being manifested by London printers in the De Vinne-Bierstadt process of making ready half-tone blocks, which, as your American readers will know, is a mechanical method of preparing overlays that entirely dispenses with the cutting-out process as at present practiced by machine-minders. A plant for the production of the overlays has been put down at Messrs. Eyre & Spottiswoode's, the King's printers, and is under the supervision of Mr. Pfizenmeyer, who has introduced the process from America. A considerable amount of work is being done; the firm prints a number of high-class illustrated weekly papers, which contain numerous process blocks, and for some time past all the overlays have been made by the new method. Several firms are expressing great interest in the process, and the economy of time and expense is admitted by all to be considerable. Of course it is only printers in a large way of business who can afford to install the necessary apparatus for the making of the overlays, but there seems a profitable future for any house that would take it up and work for the trade.

Lithographers are manifesting a deal of interest in the new "photo-stone" process which has been patented by a lithographing firm at Enfield, near London, and as they grant printers licenses to work the method, it is being pretty freely taken up. It differs to a considerable extent from the ordinary method of putting designs for colorwork on to the lithograph stone, and practically does away with the long and tedious work of the artist who draws by hand. It may be said to be a process of lithographing by photography, whereby better work is produced and with greater fidelity to the original than can be gotten by ordinary handwork. Another advantage is claimed for the new process, namely, that it enables better results to be obtained in eight colors than would in the ordinary way be obtained by twelve workings, so that the chromo-lithographer is saved one-third of his machining, besides an equal saving in the lithographing on the stone. The modus operandi of the "photo-stone" process is as follows: The original for reproduction is first photographed in the size required, and from the negative photo-key transfers are prepared and put down on the several stones required for the work. As the whole of the original is complete on every stone, and is incorporated with the stone so as to form an actual printing surface, the artist really has only to devote his mind to color selection, taking out those parts of the picture which are not required for some of the colors, and strengthening other parts where necessary. Lithographers will easily realize what a saving this means, and, moreover, the original having been copied by photography, is faithfully reproduced, even to the most minute detail, which it would be impossible to copy by ordinary handwork. One great advantage in the use of the "photo-stone" process is that original stones can be used for printing long editions, without anything like the risk at present attached to the use of hand-drawn originals; as, if a photo stone breaks in the machine, another photo-key transfer can be put down at once, and the artist can prepare a new stone in a few hours. The following method of procedure is adopted in supplying chromo-lithographers: The original having been photographed, "photo-stone" artists determine on the number of colors necessary for the reproduction, and superintend the preparation of the photo-key transfers, marking each one for the particular color stone for which it is intended. A few extra transfers are also sent, in case of accident. These transfers are sent, specially packed, to customers, and can be used as long as two months after they have been made. When received they are put down on finely grained stones, finished off with fine emery flour (Wellington knife polish), in the usual way for colorwork, and are then ready for the artist. The work when on the stones can be retransferred to stone,

aluminum, etc., in the same way as usual for printing long editions, and can be printed with ease and certainty without loss of detail.

Mr. Stead's *Daily Paper* has ceased publication, after a short life of about five weeks. It never took a hold on the public taste, nor could it be expected to, as the greater part of it was taken up with a *rechauffe* of old matter, such as a reprint of a Dumas novel and such like.



THE WHITTINGTON STONE.

The above is a photograph of the stone on Highgate Hill, that marks the spot upon which Dick Whittington rested, when, as a boy, bundle on shoulder, he left London to seek his fortune. While resting here, on what at that time would be the green slope of a hill, he imagined he heard the distant Bow Bells say, "Turn again, Whittington, thrice Lord Mayor of London." The boy turned back, and curiously enough, he was not only Lord Mayor of London three times, but four, and the dates of his mayoralties are engraved on the stone; they range from 1397 to 1420. Iron railings surround the stone to prevent it from injury, and it is surmounted by a large lamp. Highgate Hill, which in Whittington's time was miles away from the metropolis, is now well within its extensive circle of bricks and mortar.

The London workshops of Messrs. R. Hoe & Co. have recently been greatly enlarged, and the whole establishment entirely remodeled, the latest labor-saving American machine tools being installed and worked according to American methods. The additions to the old works consist of two extensive wings, one of two stories in height and another of four stories. In the first-mentioned building the lower floor is used as an erecting shop for the newspaper rotaries, of which the firm turns out so many in the course of a year, and the upper floor is fitted up as the patternmakers' and carpenters' shop. In this wood-working department the latest machines and appliances have also been introduced. Messrs. Hoe's works occupied a square block of ground, with the exception of one corner upon which stood a substantially built church; this building the firm has taken over and converted into offices of quite a palatial character and more resembling those to be seen in a large financial establishment than is generally met with in

connection with engineering works. Messrs. Hoe are very busy just now constructing rotary machines and executing orders, not only for English newspaper proprietors, but for a great many places abroad, including New Zealand, Australia, South America and Japan.

It is becoming quite a common thing here for advertisers to endeavor to force trade journals to boycott other firms in the same line as themselves; thus a maker of flat-bed presses, or an inkmaker, will only give his orders for advertisements on condition that no other firm carrying on the same class of business will be allowed to make its announcements in its pages. This kind of thing, added to the demand for special positions next matter, or under matter, is tending to make the life of the trade-organ publisher rather an unhappy one.

A new aluminum rotary press has been introduced by the British Linotype Company. It is constructed at their works at Broadheath, near Manchester, and is a compact, handy, easily worked piece of mechanism. It can be worked up to from 1,400 to 2,500 per hour, according to the class of job, and has a most complete damping and inking apparatus.

Relics of notable men, when brought to the saleroom, often bring fancy prices, but there was an exception the other day, when a very antique oak table, said to have been the property of John Bunyan, and on which he wrote the "Pilgrim's Progress," was brought to the hammer. This table was put up for sale with some other furniture at a private house at Richmond; the first bid offered was one shilling, and the highest one shilling and tenpence, at which price the table was withdrawn.

TRADE-MARK LAW.

The person who first uses any particular trade-mark in connection with goods of a given kind has exclusive right to continue the use of it, and he may prevent all other persons from using the same trade-mark on the same kind of goods, or from using any mark which the ordinary buyer would be likely to mistake for that belonging to the first user. Exclusive right in this case depends entirely upon priority of use, and not in any degree upon any other fact. If the person who has thus gained the right to use a trade-mark should register it his right would be no greater; and if one who previously had no right to use it should register it as his own, this fact would confer no right upon him. When it is desired to establish the date at which either of them was making use of the design the registry may become useful, because it will show that the person who registered the mark was using it at least as early as the date of registration. His opponent, even though he had the same design in use before that time, may have some difficulty in establishing that fact by satisfactory proof if he has not registered the mark in his own name. But if the person who was first to use the mark can prove that fact his rights are secure.—*Journal of Commerce.*

EDITING THE COPY.

"Here's a man," said the clerk, "who writes: 'I just want to say you are swindlers. I don't see how you can have the nerve to sell your worthless medicine for fifty cents a bottle.'"

"Ah!" exclaimed the manufacturer, "strike out 'you are swindlers,' 'can have the nerve to' and 'worthless' and print it with our testimonials."—*Philadelphia Press.*

UPON SECOND THOUGHT.

I have been hesitating as to the advisability of continuing my subscription, but find upon second thought that it is impossible for me to rest content without the regular monthly visit of THE INLAND PRINTER. It is an exceedingly welcome visitor, I assure you.—*S. B. Best, Windsor, Ontario.*

PRIMITIVE No. 2.

Lining System.

PRIMITIVE No. 2 ITALIC.

CAPS \$1.30 6 POINT. 24 A 36 a \$2.45 LOWER CASE \$1.15
GREEN GRASS COVERING THE HILLSIDES IN THE PARK
 Every man who has machinery in his charge should go over it thoroughly at frequent intervals and examine every part most carefully so that he may be at all times certain 23489

CAPS \$1.35 8 POINT. 20 A 30 a \$2.50 LOWER CASE \$1.15
A DROP OF OIL KEEPS THE BEARINGS COOL
 That there is nothing loose nor any pieces missing and should at the same time examine oil holes 25

CAPS \$1.25 10 POINT. 15 A 20 a \$2.30 LOWER CASE \$1.05
RAIN DROP ON THE WINDOW PANE
 Journals are destroyed because dirt in the oil holes kept all oil from the bearings 2

CAPS \$1.40 12 POINT. 12 A 18 a \$2.60 LOWER CASE \$1.20
TOO MANY HOURS ARE LOST
 It is all right to have boys do this work but see that they do it right

CAPS \$1.80 18 POINT. 8 A 12 a \$3.25 LOWER CASE \$1.45
COLD SNOW STORM
 Wind from the South 234

CAPS \$1.95 24 POINT. 6 A 10 a \$3.55 LOWER CASE \$1.60
ROLLING STONE
 Out in the Suburbs 8

CAPS \$2.90 36 POINT. 4 A 6 a \$5.25 LOWER CASE \$2.35
DRESS SUIT
 Guard House 4

CAPS \$4.60 48 POINT. 4 A 5 a \$8.40 LOWER CASE \$3.80
SUMMIT
 Crossing 5

CAPS \$7.35 60 POINT. 4 A 5 a \$13.00 LOWER CASE \$5.65
MINES
 Bullion 8

CAPS \$0.90 6 POINT. 16 A 32 a \$2.00 LOWER CASE \$1.10
FLOWERS WILL SOON BE GROWING IN THE GARDENS
 These wages have been agreed on as fair remuneration for the average workman under average conditions as to cost of living and to make the scale meet what is 612345

CAPS \$1.00 8 POINT. 15 A 30 a \$2.25 LOWER CASE \$1.25
BIG RIOT IN THE STREETS OF MANCHURIA
 The more desirable and highly paid classes of labor are dealt with in the same manner 7890

CAPS \$1.20 10 POINT. 12 A 24 a \$2.45 LOWER CASE \$1.25
KEEP YOUR EYE ON THE PRIZE
 While it is not essential to the purposes of this article to discuss details of 235

CAPS \$1.30 12 POINT. 10 A 20 a \$2.75 LOWER CASE \$1.45
SUNSHINE IN THE STREET
 If the policy of drift is approved and the clash comes suddenly 8

CAPS \$1.75 18 POINT. 7 A 12 a \$3.25 LOWER CASE \$1.50
LONG COLD NIGHT
 Sojourning in Greece 86

CAPS \$1.95 24 POINT. 6 A 10 a \$3.55 LOWER CASE \$1.60
LEDGER BOOKS
 Eight Cashiers Gone

CAPS \$2.90 36 POINT. 4 A 6 a \$5.25 LOWER CASE \$2.35
GOLD PENS
 Engagement 5

CAPS \$4.60 48 POINT. 4 A 5 a \$8.40 LOWER CASE \$3.80
ENGINE
 Streams 4

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BOOK REVIEW

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale and prices should be enclosed in all publications sent for review. Address, The Inland Printer Company, Chicago.

IN "Printing and Writing Materials; Their Evolution," Adele M. Smith has produced a manual of 250 pages containing much valuable information not readily obtained elsewhere. The historical account of the invention of printing and the allied arts makes it an indispensable adjunct to the student's library. Price \$1.50 net. For sale by The Inland Printer Company.

D. VAN NOSTRAND COMPANY, New York, has placed on the American market "Practical Lithography," a 104-page volume with thirty-three illustrations and a frontispiece bust portrait of Alois Senefelder, the inventor of lithography. It is a complete manual of the art and will be a welcome addition to the literature already published on the subject of lithography. Price \$2.50 net. For sale by The Inland Printer Company.

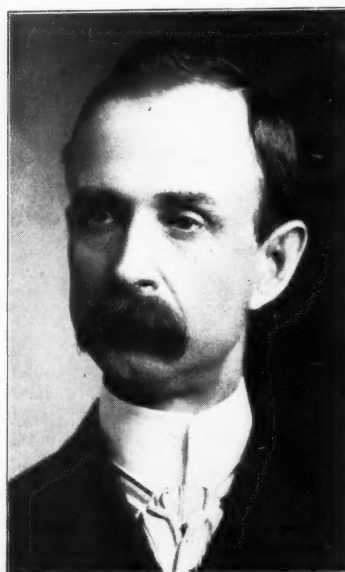
"PROOFREADING AND PUNCTUATION," by Adele M. Smith, of Drexel Institute, Philadelphia, Pennsylvania, is a manual of 200 pages bound in cloth and fully illustrated. It is a valuable aid to printers and proofreaders. Various chapters comprehensively treat the subjects "Proofmarks," "Preparing Copy and Reading Proof," "Sizes of Type, Width of Type, Leading," "Job Work," "Typesetting and Typesetting," "Reproductive Processes," "Paper Making," "Technical Terms," "Punctuation" and "Modern Languages." Price \$1, net. For sale by The Inland Printer Company.

GETTING A LIVING: THE PROBLEM OF WEALTH AND POVERTY—OF PROFITS, WAGES AND TRADE UNIONISM. By George L. Bolen. The Macmillan Company, New York and London. Cloth, 8vo, \$2 net (postage 19 cents). 768 pages.

"Getting a Living" is the catchy title chosen by Mr. George L. Bolen, of Jackson, Michigan, for his interesting book on the problem of "profits, wages, trade-unionism and socialism." (The Macmillan Company.) The author is an employing printer who does much of his own work, and who has had a varied career. He started the grind at eleven years of age and confesses to having failed and succeeded as employer and employe in more than one industry, together with the rarer experience of being a striker and having been struck against. In addition to this he has had the advantage of two years of university study, and has evidently been a voracious reader of literature on economic and sociological subjects. Such an experience would seem to equip one for Mr. Bolen's self-imposed task of interpreting the natural laws which govern breadwinners of all grades in getting a living. He does so in a manner easily understood by those who, like himself, are of the workaday world. He has succeeded in marshaling together a great mass of data concerning what we loosely term the labor question, that is both instructive and interesting. In fact, much of the historical information—information that is absolutely necessary in order to correctly understand the tendencies of modern industrialism—is presented in an exceptionally concise and understandable manner. The author has views on almost all phases of his broad subject and is not averse to expressing them. While he challenges and combats the ideas of the extremists of every school of

thought among the reformers and criticizes without stint the principal factors in the industrial controversy, yet one closes the book much impressed with the intense desire of the author to state every phase of the case fairly in his effort to arrive at the truth.

Though a valiant defender of the competitive or capitalist system, Mr. Bolen does not subscribe to Pope's oft-quoted dictum, "What is, is right," and just where to place him among the doctrinaires is somewhat difficult. Illustrative of this, the main purpose of "Getting a Living" would seem to be to stem the rising tide of socialism; yet, with characteristic fairness, he concedes that the agitation has resulted in much good, and says "all are coming to be Socialists to the extent of factory laws, of close control of railroads and other corporations, and of public supply of many municipal and government services. On account of the monopolistic nature of these services they must be controlled or conducted by government, to avert a heavy and growing burden on the people in the



GEORGE L. BOLEN.

form of unearned incomes. Perhaps all the well-known economists support this movement to some extent." Here we see that, though he inveighs against the coöperative commonwealth to such an extent as to create the impression that he is biased against the Socialist, insinuating that he is shiftless and lazy, Mr. Bolen is willing to travel farther along the road than Socialists will reach for a generation or more. Of course, he advances good reasons for not "going the whole hog," but many of the Socialists who follow ex-Minister of Public Works Millerand in France, or Bernstein in Germany, or Debs in this country, would declare Mr. Bolen fit for comradeship. The revolutionary Socialists, those who spurn palliatives, would have no more sympathy with our author's views than they have for trade unions as we know them, but it is doubtful if this latter class any longer constitutes a majority of the 7,000,000 Socialist voters now claimed by the various parties of that ilk. It is one of the phenomena of the current reform movement that the "step-at-a-time" Socialists should advocate government ownership of "natural monopolies" as the surest way of undermining the existing order, while anti-state Socialists of the Bolen school—a very respectable element, both as to quantity and quality—say the reform is necessary in order to preserve what is best and most useful in the competitive system. Yet this is not a greater anomaly than that the only progressive country that has no

avowed socialist party—Australia—is where what is generally termed socialism has made and evidently is making the greatest headway.

While Mr. Bolen does not believe strikes to be an unmixed evil, and is swayed by a comfortable optimism that perceives good in almost everything, he is not blind to the great wastefulness incident to industrial warfare, and makes a strong plea for collective bargaining. He discusses profit-sharing in all its many phases, including "welfare institutions" in connection with workshops, and explains why the plan has such a record of failures to its credit. Though the number of unionists may be small, the spirit of unionism is rampant even among avowed nonunionists, and as a consequence the masses are prone to resent proffers tinged with philanthropy while their cries for the rectification of injustices fall on deaf ears. They will not be bribed to forego their right of effective protest against wrongs, and they resent any attempt to patronize them as being an aspersion on their independence. The envious socialist may build his castles in the air, but, in Mr. Bolen's opinion, the competitive system will continue to the end of time, or so long as liberty shall survive, because it is natural, and, therefore, the right system. And trade-unionism is to be an important factor in maintaining the present order. "The solution of wage disputes, etc., seems clearly to be in agreements," says the author, but it must not be thought he contemplates all workmen being embraced in the unions of the future; on the contrary, while he expects unionism as a force to spread its beneficence throughout the industrial world, only those organizations will thrive that demonstrate their right to exist. According to Mr. Bolen, trades or followers of trades unfitted for the responsibilities of organization do not benefit from unions, and will soon learn that their best interests are subserved by not attempting to organize. This idea has been advanced by fair-minded employers, notably in the case of many publishers, who insisted that the men employed in mailing departments and the conditions surrounding that employment precluded the establishment of a union being other than an irritation to employers and a menace to the skilled union labor employed by the publishers. When first advanced, this was scouted at as being the view of interested and prejudiced parties to the controversy, and the mass of printing-trade unionists still think so of this particular instance. Nevertheless, thoughtful unionists are asking themselves if recent events have not proved that organization has been carried beyond judicious limits. One of the chief officials of the American Federation of Labor recently stated in conversation that he feared much of the organizing work of the immediate past would prove more harmful than helpful to the cause of labor. As if by way of apology, he said: "They sought charters by the thousand, and we issued them. What could we do?" While unionists can not possibly agree with all Mr. Bolen says of their institution, and there is much that seems unfair and suggestions that are untenable, on the whole his treatment of the subject is wonderfully just, and when he flicks to the raw no venom is left in the wound.

In the chapter on "Learning a Trade" the rise and fall of the apprentice is discussed in an entertaining and enlightening way. Mr. Bolen, in common with economists and some Socialists, is opposed to the limitation of apprentices, declaring it to be an evil inherited from the guilds and on all fours with the selfishness of the modern tariff-protected manufacturer. This being so, the author sets out to prove that irrational restriction is not beneficial to the unions, employers or society, but a positive detriment to all three elements, to say nothing of the boy. But he does not seem to think society will suffer, as he argues that, in the nature of things, there being so many unorganized towns in which boys may learn trades, the ordinary union restriction is incapable of keeping men out of any business to the extent of creating a virtual monopoly, such as existed under the guilds. Then, too, there is the growing tendency on the part of employers

not to be bothered with learners, all of which leads Mr. Bolen to conclude that the apprenticeship question—as a bone of contention between unions and employers—is settling itself. There is a word of praise for concerns which, like the Baldwin locomotive works, are training and schooling their apprentices, and industrial and trade schools are discoursed upon. The unions are urged to encourage these institutions on the grounds, among others, that they inculcate healthy ideas in the minds of the young concerning the dignity of manual labor, and "that nothing trade unions can do would equal liberal industrial training in grammar and high school to check the wage lowering brought about by the labor of children." This based on the theory that parents and children realize that two or three years spent in such a school after the age of fourteen will give a training worth more than a child could earn in the time.

Not the least interesting of the chapters is that entitled "The Shorter Work Day," which opens with the reminder that within a century the English workday has been reduced from twelve to fifteen hours to nine in most occupations, to eight in some others and to under six and one-half hours among thousands of coal miners. Then follows a résumé of the shorter workday movement, in which Australia leads, with Great Britain second and the United States third. The effect of a reduction in the hours of labor on cost of production and on financially weak employers is discussed with great minuteness. In Mr. Bolen's opinion the "shortening of the day will come gradually in the trades suited to it, mainly by desire and demand of the workers, but largely by realization among employers that natural conditions make it better for all concerned," which is buttressed by a relation of facts that is commended to the consideration of those who think reforms of this character are effected by having the resolution mill work overtime, as well as those who would blacklist the man who advocates an eight-hour workday. When and where the State should interpose by law to limit the hours of labor are descanted on, accompanied by a sketch of what has been done and is being agitated for at home and abroad in this connection, and the court rulings on State and Federal laws. Mr. Bolen's strong sympathy for this phase of labor reform comes to the surface in a sentence toward the end of this chapter. He denounces boycotting in some of its most popular manifestations, yet he says "boycotting, to the extent of refusing to patronize a merchant who resists a proper early-closing movement is undoubtedly a duty."

The causes and effects of irregularity of employment and wage-earning by women constitute the subject-matter of two chapters that can not fail to interest. What part the public should play in the general uplift of the wage-earner is timely reading when efforts are being made to array the people against the unions. Mr. Bolen gives the latter a tip on how far the dear public is willing to go with them and what is necessary to win its active support.

In discussing labor laws (including label legislation) and the use of injunctions in industrial disputes, the author does not hesitate to say that though our judges are by training and association far removed from the working classes, the judiciary has been kind and considerate of their interests to the point of indulgence. He admits, however, that many injunctions have been issued under such conditions that the "employer's guilt of unfairness and law-breaking equals that of the workers when they resort to boycotting and violence. . . . Labor injunctions, . . . must be used very sparingly or they lose respect and efficiency."

There is a chapter on "Trade Unionism and the Church," in which the Church's hostility to unionism in the past is explained, and we are told it is "unavoidable and right" for the Church to value above others a member who can help the cause more with money, influence or personal work, for it is on these things the Church exists—which, of course, means that money and influence are the paramount factors.

But, really, morality and religion constitute but a small part of the union's business, though Mr. Bolen sees indications that the "elements of truth in unionism and socialism are uniting them with Christianity."

There is much more certain to hold the attention of the reader who may be but slightly interested in the labor movement, and though one may not agree with any of the author's major conclusions, a reading of the volume will prove beneficial. There is no comfort in it for the intense partisan who has ears only for the song his faction sings. The trade-unionist will, in addition to historical data and considerable vigorous criticism of his acts, find information extremely useful when a new scale is in process of formation or when a question of union government or policy is being debated. The employer, likewise, will find enlightenment as to the aims and purposes of unions, the ease with which some of his fellows get along with them, and the futility of judging them by newspaper report or the excesses of inexperienced unionists. To the man or woman not in the fray who is anxious to know what the contention is all about, Mr. Bolen's book is unsurpassed as a mine of information pleasingly presented and as nearly correct as it is possible for such a work to be. It has a distinct practical value for those who are making economic history, and none can peruse its pages without a sense of being informed, broadened and uplifted. Its tone is as elevated as its purpose is good.

A UNIVERSAL TECHNICAL DICTIONARY.

The universal technical dictionary for translation purposes, in English, German and French, the compilation of which was begun in 1901 under the auspices of the Society of German Engineers, has received help up to the present time from 363 technical societies at home and abroad; 51 of these are English, American, South African, etc.; 274 German, Austrian and German-Swiss, and 38 French, Belgian and French-Swiss societies. Of firms and individual collaborators 2,573 have promised contributions. The excerpts of texts in one, two or three languages (handbooks, pamphlets, business letters, catalogues, price-lists, etc.), and of the existing dictionaries has yielded 1,920,000 word-cards so far. To these will be added within the next two years (by the middle of 1906) the hundred thousands of word-cards that will form the result of the original contributions—those already sent in and those still expected—of the 2,573 collaborators at home and abroad, when the editors in Berlin have finished them for the press. Specially made handy notebooks had been placed at the disposal of the collaborators to write their collections in, of which 317 have come in filled so far. All the outstanding contributions will be called in by Easter of this year, 1904. The collaborators are therefore requested to close their notebooks or other contributions—unless a later term has been especially arranged with the editor-in-chief—by the end of March and to forward them to the address given below. As the printing of the Technolexicon is to begin in the middle of 1906, delayed contributions can be made use of in exceptional cases only up to that time. The editor-in-chief will be pleased to give any further information wanted. Address: Technolexicon, Dr. Hubert Jansen, Berlin (N.W.7), Dorotheenstrasse 49.

OBITUARY WRITER'S TRIALS.

According to an exchange the editor of a neighboring paper in writing the obituary notice of one of the citizens of his town used the expression: "He has gone to that undiscovered country from whose bourn no traveler returns," but the intelligent compositor made him say "burn." The editor has been horsewhipped by the widow and has a slander suit to defend.

LECTURES FOR APPRENTICES.

THE second of the series of lectures for apprentices in the printing trade under the auspices of Chicago Typographical Union, No. 16, was delivered before a large gathering on the evening of March 21. Mr. Edward D. Berry, vice-president of the local union, was the lecturer, and his remarks were illustrated by a number of stereopticon views. Considerable enthusiasm is being shown by apprentices and members of the local union, and printers throughout the country are watching with interest the efforts of Chicago Typographical Union to advance the welfare and education of its apprentices.

Edward D. Berry was born in Edwardsville, Illinois, in 1877. He learned the trade in Little Rock, Arkansas, and after working in the large cities of the East, came to Chicago, where he is now employed.

He was elected vice-president of Chicago Typographical Union, No. 16, in May, 1903.

The text of the lecture follows:

"I well know the magnitude of the task which I have undertaken when I attempt to convey knowledge to young though receptive minds that it has taken many years of close application to acquire.

"If any of you expect to become really good printers, you must ever bear in mind that success in this, as in all other



EDWARD D. BERRY.

BARRETT MANUFACTURING COMPANY

Manufacturers

ROOFING
MATERIAL

BUILDING
PAPER

COAL TAR
PRODUCTS



PLATE I.

lines of business, can be achieved only by those who love their work and make a study of it, and not by those whose chief concern is the rapidity with which the hands of the clock move.

"The samples of composition which will be shown here to-night I have selected not so much for their typographic excellence as for the opportunity they offer of illustrating the fundamental principles of correct job composition, and I

of white space—the whitening out, as it is technically called. Contrary to the almost universal idea that there are no inviolable rules for setting display type, the fundamental rules of art pertaining to balance, perspective, tones, etc., apply with as much force to a type page as to a drawing, painting or other work of art. Jobs perfectly composed are a series of squares, right-angled triangles and pyramids, which I shall endeavor to show you in the following illustrations.

"A phrase used by some printers is most appropriate—'typographic architect'—for a man must be an architect in the strict sense of the word to build a beautiful type page.

"Plate I is a sample title-page on the square order. You will notice that the top line is the same distance from the top rule as from the side rules, a point that should never be overlooked if it can be avoided. It is sometimes impossible to do

PLATE II.

have taken jobs mostly of my own composition, also not so much because of their typographic excellence, but because I am more conversant with whatever difficulties may have been encountered in composition; but this will not prevent me from pointing out their faults, for the man who thinks he sets nothing but perfect jobs is the only hopeless case.

"Never refuse to listen to the youngest boy in the composing-room because you think you know more than he does. His very ignorance may prompt him to ask questions which will cause you to take an entirely new view of a subject and be of great benefit to you.

"First of all, do not try to acquire speed. Be always exact, and speed will come of itself. The man who runs around the shop as though all the demons of the Inferno were after him is not the man who accomplishes the most. The man who never picks up a type or slug that he will not use, and moves more slowly but surely, will discount the other in a week's work.

"It would be impossible to cover the entire field of the printing business in the short time allotted, and I shall dwell mostly upon the thing with which all printers have the most difficulty, and the mastery of which insures that you will be always able to do creditable work—the proper distribution

PLATE III.

this on account of the matter not being adaptable, but it is good to remember that it should be done when possible, which is nearly always. A job may appear to be a good one and yet not conform to all the rules of art, but the nearer it

PLATE IV.

approaches to artistic perfection, the better it will be from a typographical standpoint. You will also notice that the distance from narrow-measure matter to the side rules is the same as the distance from the bottom of the ornament to the word 'Chicago,' and that the space on the ends of the last

PLATE V.

**NATIONAL
• PRINTER •
JOURNALIST**

PUBLICATION OFFICE
Caxton Building
Chicago

Eastern Office and Editorial Rooms
150 Nassau St. New York City

**OCTOBER
1902**

The Leading Magazine of the World for Printers, Publishers
Newspaper Makers and Members of the Allied Trades

PRICE TWENTY CENTS

PLATE VI.

THE OFFICERS AND MEMBERS OF THE

ARE CORDIALLY INVITED TO ATTEND THE
RECEPTION UPON THE OCCASION OF THE
OPENING OF AN EXHIBITION OF

**SUBURBAN HOUSE AND
GARDEN ARCHITECTURE**
THE WORK OF PROMINENT ARCHITECTS

THURSDAY EVENING MARCH SEVENTEENTH
ASSEMBLY HALL RIVERSIDE ILLINOIS
UNDER THE AUSPICES OF THE OUT-DOOR
ART ASSOCIATION EXHIBITION WILL BE
OPEN TO VISITORS DAILY FROM FRIDAY
MARCH THE EIGHTEENTH TO TUESDAY
MARCH THE TWENTY-SECOND INCLUSIVE

PLATE VII.

MONTHLY STATEMENT - IN ACCOUNT WITH

GEO. GARRETSON & CO.

Stencil and Rubber Stamp Makers
Phone Main 1467

Printers
242-248 South Water Street
Established 1867

Steel Stamps
Brass Dies
Stencil Brushes

Folio _____

CHICAGO _____

M _____

PLATE VIII.

**C. C. B. Pocahontas Coal
Leads the World**

REPORT OF TEST
Made April 14, 1902

Notice the High Percentage of Fixed Carbon and Very Low Percentage of Ash

It is the only coal that has been officially endorsed by the Governments of Great Britain, Germany, Austria and the United States
It is the Standard Fuel of the United States Navy

WESTERN FUEL COMPANY

WEST-SIDE DISTRIBUTORS
Three West-Side Rail-Yards
Telephone, West 400-400-474

Main Office and Rail-Yard
ADAMS AND ROCKWELL STREETS

Moisture in Coal as received	0.40 per cent
Fixed Carbon	81.50 "
Volatile Matter	17.40 "
Ash	1.10 "
	100.00 per cent

One pound evaporates 13.165 pounds of water

PLATE IX.

Notice

Thanksgiving Service will be held at the
Bryn Mawr Sunday School Room Sunday
November thirtieth at eleven A. M.

Address by Oliver W Stewart; subject "John the Baptist."
All are cordially invited.

PLATE X.

DEFIANCE COLLEGE**Summer Normal Term**

BEGINNING JUNE NINTH & CLOSING AUGUST FIRST, NINETEEN HUNDRED AND TWO

PLATE XI.

Our customers say we give better service than they get elsewhere

CHAMPLIN & SMITH

Ullman's Printing Inks

Wm. D. H. CHAMPLIN & GEORGE H. SMITH

PEARSON & HARRISON STS
TELEPHONE 1915 HARRISON

**PRINTING MACHINERY
TYPE AND SUPPLIES**

Chicago.

PLATE XII.

line and on the bottom is approximately the same. Thus far the spacing is artistically perfect.

"Had the matter below permitted it, the pyramid formed there should conform to the triangle B instead of the triangle A. Triangle B is of the same degree as triangle C, C being simply an inversion of B, and drawn along the edge of the ornament; or else the five lines should all be the same length, making another square. But this being the only infraction of the rules, the spacing is as nearly right as it can be in the ordinary run of jobs, for few of them are susceptible of being absolutely perfect in 'whiting out.'

"We now come to the main fault with the page. The tone of the ornament is too deep for the light matter which surrounds it, and should have been somewhat lighter. If nearer a line of the tone of the word 'Barrett,' it would have been correct. But it is the proper shape, adding a finishing touch to the square immediately preceding it.

"We now come to the third feature, which must not be forgotten—perspective, or optical view. When the eye rests upon the page it is involuntarily and gradually drawn upward until it is centered on the word 'Barrett,' because it is practically the central figure in the picture, the tone gradually diminishing as we look downward until we come to nothing, or white space, excepting again the ornament. The two rules are added to the word 'manufacturers' to give it the proper tone—midway between that of the words 'Company' and 'Roofing.'

"Rules are used for three purposes aside from borders—underscores, cut-offs, and to add tone or strength to an unimportant line to complete the graduation of tone, as above. When it is a 'cut-off' it should be treated in the spacing the same as a line of type. When it is an underscore it should be as far away from the line as the characters therein are apart from each other. When added to a small and unimportant line, as above, it should be as close as possible.

"While Plate I is a fairly good-looking page of that style, the style of Plate II is much to be preferred. On a page of this kind it is always well to select some one line and to build the rest of the job up to it, and have it always above the center, so that the picture will not have an inverted appearance.

"Plate II is a title-page set in a style descended from the earlier time, and a style which we have not yet improved upon, in spite of our vaunted modernization—simple, dignified, devoid of ornamentation and superfluous rules—an excellent page.

"The most besetting sin, next to improper spacing, and the one most frequently committed by the average job printer, is that of over-ornamentation. If there is ever any doubt in your mind as to whether or not an ornament should be used, leave it out. Never put an ornament in a job unless you are sure it is absolutely necessary to complete the appearance of it. Do not use it simply because you think it a pretty ornament. A firm in this town has adopted an effective method of preventing their indiscriminate use—they have but one ornament in the place and it is battered. Of course, this is going to extremes, but it is better than the other alternative.

"Do not forget that the best ornament in any job is white space properly distributed. The errors in spacing are slight, but, if corrected, would add to the appearance of an already artistic job. If the third line were spaced about two picas and the ten-point matter in the center were moved up one pica, we would have a perfect triangle resting upon the long line below, for two or more lines of the same length are treated as one line in the formation of a pyramid. The space between the ten-point and the rules on either side of it should be the same as the space between the lines of ten-point, as they are part of the rectangle, which is treated as one line in the spacing. The line 'Samuel C. Bilger, Chicago,' should be two picas shorter, and '100 Lake Street' eighteen points longer, thus forming another perfect triangle resting upon the lower

border. It could not be done with this copy, but if a line that could be spaced to the lines in the triangle, hanging from the upper border, had been used instead of '1902,' this, together with the corrections noted, would have made a perfect page and added to its already good appearance.

"Plate III is a letter-head difficult of treatment, having errors in spacing which could not well be overcome. The three main lines should conform more nearly to the triangle drawn from the upper corners of the heavy panel, and resting upon the lower rule, but the first line is already spaced more than it should be, making it the weakest of the three lines, when it should be the strongest, and to take out the space

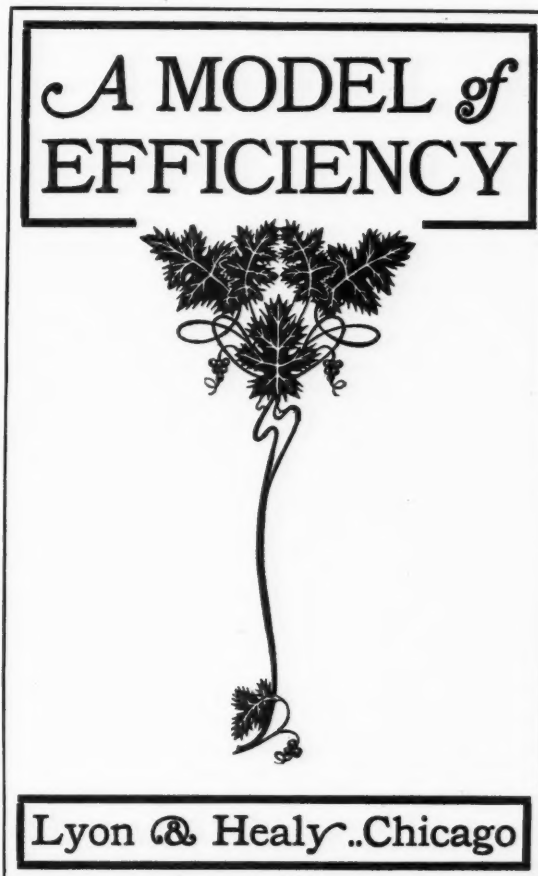


PLATE XIII.

between the letters of 'Association' would make it the strongest of the three, when it should be the weakest. Letter-spacing a line detracts from its strength. The heavy rule is of the same tone as the three main lines, and the heavy ornaments on either side add balance to the job.

"Plate IV is a business-card of good appearance. If the firm name had been slightly shorter and the next line indented three nonpareils more on either side, forming a pyramid, it would have helped it. The display is excellent. Three lines stand out prominently—the firm name, the business and the address—each displayed as to their relative importance.

"A mistake that many printers make is in trying to make every line prominent, with the result that none is prominent. The job then has a jumbled appearance, is monotonous and displeasing to the eye, and has no character—like a daub of paint on a canvas representing a landscape scene. Always select two or three lines for heavy display and set the rest

of the matter very much smaller to form a contrast, and graduate the display lines as to their relative importance.

"Plate V is a two-color 11 by 14 show-card. All the rules and ornaments were in Persian orange and the type in very dark olive-green, almost black. It is an example of correct display being sacrificed to typographic appearance, which is seldom admissible. The line 'Chicago Typographical Union Number Sixteen' is of the most importance, and should have been the strongest line, because there are many receptions and balls, but only one given by No. 16, but the length of the line made it impossible to give it the prominence that the main line on such a card should have, and leave space to properly display the rest of the matter. And the last line on the card is somewhat too prominent. It appears much better in two colors; and whether or not the job is to be printed in more than one color should always be considered in the setting. The 'tombstone' appearance of a job is relieved by the division into colors.

"Plate VI is a cover-design made of brass rule and metal round corners on three, six and twelve point body. It is a good illustration of the results that can be attained with the use of these materials. Besides being good typographically, it has another valuable feature—the speed with which it can be composed. Elaborate rule designs often take so much

GRAND RAFFLE

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Tickets
25
Cents

FOR THE BENEFIT OF ANDY HOPKINS, A SICK MEMBER OF IRON MOLDERS' UNION NO. 239

To be held at 176 WEST ADAMS STREET on SATURDAY, MARCH 1st

No. _____

PLATE XIV.

time that it is cheaper to have an engraving made. About the only criticism I would make is that the two ornaments on either side of the word 'Printer' are superfluous and should have been left out. It was printed in three colors—the rules in green, the type in blue, and a tint-block under the lower panel in light yellow.

"Eccentricity, or oddity, sometimes styled originality, is another thing that the good job-printer always carries as part of his stock in trade. Try to set up a job unlike the ordinary way, at the same time adhering closely to the rules of art, and you have attained originality—a very difficult feat—but only difficult things are worth while. Plate VII is a sample of breaking away from the stereotyped form of invitation, both in type and style. The first criticism that an untutored mind might make is that the date, name of association, etc., are not displayed. But the recipient of an invitation will generally read every word of it, and the job certainly has a more artistic appearance than if all these lines were displayed. The two rules and the paragraph mark were in light green and the rest in dark brown, on white antique stock, and made a very creditable appearance.

"Plate VIII is another job of rules and round corners—a statement heading that is out of the ordinary—a thing to be striven for in 'house' jobs. It was printed in two colors—rules in red and type in deep bronze-blue. It is somewhat too bold for the ordinary run of stationery, and it is shown here more because of its oddity than as a criterion of how these jobs should be set. However, there is no artistic fault in it.

"Plate IX is a blotter that is well displayed. There are two things that should stand out prominently—the name of

the article and the firm name. The 'Report of Test' is subsidiary to the other matter and is placed in a panel by itself. The rule surrounding the upper lines is heavier than the others because the tone of the two top lines is deeper than the rest of the job. It was printed in two colors—the rules in red and the type in black, on white blotter.

"Plate X shows an odd treatment of an envelope stuffer. You will note that the space on two sides of the word 'Notice' and of the three large lines is equal, as it should be. The ornament after A.M. is superfluous. This is an illustra-

JOHN E. COLE, PRESIDENT
A. B. COLE, VICE-PRESIDENT
W. H. COLE, SECRETARY
M. H. COLE, TREASURER
J. E. COLE, CLERK
STATIONERS' DEPARTMENT
SOLELY OF
GEO. E. COLE & Co.
STATIONERS, PRINTERS & BLANK BOOK MAKERS
80 & 88 DEARBORN STREET
CHICAGO, ILL.
TELEPHONE CENTRAL
3018
3019

ORDER NO. _____
TERMS NET CASH _____
DATE _____

CHICAGO,

PLATE XV.

tion of the use of that most artistic ornament—white space. An ordinary job may be made attractive by its proper use.

"A letter-head (Plate XI) is shown to illustrate that every line in a square need not be spaced full. A line of text does not appear to advantage when letter-spaced. The type in the two main lines should have been set a size smaller and the measure reduced. It appears too bold for a letter-head for a school. This is one thing that must always be considered. A job for a blacksmith is necessarily heavier than one for a florist. Let the style of the job be consistent with the business advertised.

"Plate XII is a booklet-cover in one color. The ornament is slightly heavier than anything else in the job, and is not exactly the right shape. If it were more even across the top, it would be better. But even with these faults it is fairly good, considering the short time required in its composition. It would have appeared to better advantage with the ornament in another and subdued color.

"Plate XIII is a sample of an ultra-modern letter-head. A fault is the spacing that could not be avoided in following out the design here used—lines in which the letters are so widely spaced should be farther apart. This could have been remedied, though, by taking the nonpareil lines (the names of the partners, address and telephone) and putting them out-

C. F. Albrecht & Co.

REFERENCE: HAMILTON NATIONAL BANK

General Commission Merchants

Butter, Eggs, Beef, Poultry, Game

201 SOUTH WATER STREET
CHICAGO

PLATE XVI.

side the border, say flush with the left of the measure, and putting a nonpareil more between the two top and two bottom lines, and a heavier cut-off rule separating them, to conform more closely in tone. As the job is set, the rules are of the correct tone, but with the removal of the two small lines of which they are a part, heavier rules should be used.

"Plate XIV is a raffle ticket illustrating that it is not necessary to fill up the entire space on a job with type. Display the job properly and get equal margins on the top and

sides of the top line and let the extra space come at the bottom.

"Plate XV is a bill-head in which the regular style is not adhered to, an always desirable element, especially in 'house' jobs. It was printed in two shades of blue—the nonpareil between the parallel rules surrounding the firm name in light tint and the rest in deep bronze-blue on azure stock. The only fault in spacing is in the names of officers. There is too much space between the words.

"It is well to put space between the words a little less than the average width of the letters, rather less than more, and a little less after a point. When a line is letter-spaced, put twice as much additional space between the words as you put between the letters.

"Plate XVI is a business-card in two colors. The rules were in Persian orange and the type black. This style would not be appropriate for a jeweler's or florist's card, but for a business of this character it is all right.

"In parting, let me admonish you again that white space is the most effective aid to good composition. Let simplicity ever be your watchword; cultivate judgment, be studious, forget that there is a time-clock and be not afraid to ask questions. And when you are in an office where you have a good opportunity to learn the trade, do not leave it simply because some one else offers you a dollar more a week. While you are serving your apprenticeship, your main object should be the acquirement of knowledge, and not the accumulation of money."

PORTFOLIO OF SPECIMENS OF PRINTING.

Portfolio No. 2 of specimens of high-grade commercial work, done by students of the Inland Printer Technical School, is now ready for distribution. The portfolio contains some fifty loose sheets of title-pages, bill and letter heads, business cards, menus, programs, etc., all done in the highest style of the art, in one and two printings, as also numerous half-tone and three-color plates and unique advertising suggestions. This portfolio also includes a practical demonstration of the half-tone screen in its relation to paper, there being shown a series of half-tones of various screens on several grades of stock, in itself invaluable to the printer. A limited edition only has been printed, and orders should be sent at once to The Inland Printer Company. Price, \$1.

ALEXIEFF'S LAMENT.

In my trans-Baikalian home upon the Zmiehogmptqvzowski,
With my brother Dimetriiiskiorbrneovitch I used to play;
And our cousin Petroplanztrsvm from Djargamoguvmszowski
Oft would come to visit us and spend the day.
Ah, those happy, sunny hours of our childhood!
How I weep to think that they will come no more;
For in ruins lies the home within the wildwood,
Far away upon the Zmiehogmptqvzowski shore.

CHORUS.

Oh, the moon is shining brightly upon the Zmiehogmptqvzowski,
Where the catfish browses on the new mown hay;
Through the szczyamores the candle lights are gleaming.
On the banks of the Zmiehogmptqvzowski far away.

— Council Bluffs Nonpareil.

THOSE NEWSPAPER HINTS.

FOREMAN—We need a few lines to fill up a column.

SOCIETY EDITOR (wearily)—Well, say, "The Prince of Wales has begun wearing old clothes, because they are more comfortable." Perhaps it will start a fashion that you and I can follow.—*Pittsburg Index*.

AS NECESSARY AS A PRINTING-PRESS.

I have been taking THE INLAND PRINTER for four years and consider it as essential to a job-office as a press.—C. E. Van Pelt, Staunton, Virginia.



Contributions to this department are requested from subscribers, at home and abroad. Appropriate photographs and drawings, with descriptive matter, are also solicited. Address, The Inland Printer Company, Chicago.

SOUTH AFRICA.

Engravings, lithographs and photographs, and enlargements or reproductions of the same, including articles as labels for beer bottles, cigar or cigarette boxes, etc., will, in future, be excluded from the free list in importations into South Africa.

CUBA.

According to the terms of the Reciprocal Commercial Convention between Cuba and the Government of the United States, which came into operation on December 27, the following goods, being industrial products of the United States, are allowed to be imported at a reduction of thirty per cent below ordinary tariff rates: Writing and printing paper, except for newspapers; drawings, photographs, engravings, lithographs, chromolithographs, oleographs, etc., printed from stone, zinc, aluminum or other material, used as labels, flaps, bands or wrappers for tobacco or other purposes, and all the other papers (except paper for cigarettes, and excepting maps and charts), pasteboard and manufactures thereof, now classified under paragraphs 157 to 164, inclusive, of the customs tariff of the Republic of Cuba.

THE UNITED STATES LEADS THE WORLD.

The United States again stands, at the beginning of the new year, at the head of the list of the world's exporting nations, so far as relates to the exportation of domestic products. This fact is shown by a series of tables just presented by the Department of Commerce and Labor through its Bureau of Statistics. There are only three "billion-dollar countries," considered from the standpoint of exportation of domestic products. These are, in the order of the magnitude of their exports, the United States, the United Kingdom, and Germany. In the calendar year 1903 the exports of domestic products were: From the United States, \$1,457,565,783 in value; from the United Kingdom, \$1,415,617,552; from Germany the figures for the full year have not been received, but an examination of the figures of the year for which statistics are available justifies an estimate of \$1,200,000,000. It is only within very recent years that the United States has taken her place at the head of the list of the world's great exporters of domestic products. In 1875 we stood at the bottom of the list of the four great exporting nations of the world; at the end of the next decade we had advanced one place, a decade later still another place, and in 1903 stood at the head of the list.

GROWTH OF OUR EXPORT TRADE.

The growth of the foreign commerce of the United States from 1893 to 1903 presents some interesting facts. The Department of Commerce and Labor, through its Bureau of Statistics, presents a table showing the imports and exports by grand divisions in each calendar year from 1893 to 1903, thus bringing the figures down to the very latest date possible. This table shows that the exports from the United States to Europe have grown during the period named from \$680,000,000, speaking in round terms, to \$1,087,000,000, or sixty per cent; those to North America, from \$125,000,000 to \$227,000,000, or eighty-one per cent; to South America, from \$34,000,000 to \$46,000,000, or thirty-five per cent; to Asia and Oceania, from \$31,000,000 to \$92,000,000, or one hundred and ninety-seven

per cent; and to Africa from practically \$5,000,000 to \$31,000,000, or four hundred and eighty-nine per cent; while the growth in total exports has been from \$876,000,000 in 1893 to \$1,484,000,000 in 1903, or sixty-nine per cent. It is proper to add that the figures of exports to Asia and Oceania are slightly misleading, in view of the fact that shipments from the United States to Hawaii, which in 1893 were classed as exports, are not so included at the present time, because of the fact that Hawaii is now a customs district of the United States and the shipments to Hawaii are no longer included in the table of exports to foreign countries. If the shipments to Hawaii in 1903 were included, the total exports from the United States to Asia and Oceania would be \$104,000,000 in 1903, instead of \$92,000,000, thus making the real percentage of increase to Asia and Oceania two hundred and thirty-five per cent. Among the most strongly marked instances of growth in our commerce, and especially in the exports, is that of Canada. In 1893 the total exports to the Dominion of Canada amounted to \$57,121,178; in 1898, at the middle of the period, they were \$90,388,065; in 1903 they were \$131,452,562. This makes the percentage of increase since 1893 in our exports to Canada one hundred and thirty-one per cent.

THE BEST ASSET.

Character is above everything else the most important factor in achieving success.

The young man should guard it as the most precious asset he can possibly possess with which to commence, as well as to finish, his career.

Great brains with little character do not count for much in the long run in competition with moderate brains and high character.

Absolute loyalty to his employer—whether it be a corporation or an individual—and the constant manifestation of a desire to do the best he knows how to advance the work or interests intrusted to him are essential.

This is an almost certain road to advancement for himself, for corporations as well as individual employers are generally on the lookout for young men of character and fidelity to duty in their employ, with a view to their promotion.

A young man should be satisfied to fill the niche he occupies until he raises himself to a higher one, and not try to appear to fill another than that in which he is actually placed.

No end of men wreck their careers by endeavoring to lead a life which is a lie. They would wish to be considered richer, or more important in the world, than they really are, and this leads to their downfall.

A young man should make it a cardinal principle of his life to act and be what he is, and not pretend to be somebody else, whom he knows very well he is not.

He should be careful in the selection of his companionship and friends. Men are judged largely by the company they keep. The maxim that "birds of a feather flock together" is as true to-day as it ever was.

The young man should not, in the outset of his life, make the mistake of believing that the mere accumulation of wealth constitutes success. He who bends all of his energies to that one end pays the penalty at the close of life, even if successful in its accomplishment, of finding himself possessed of a mind sordid and narrow, with all the finer and lovable qualities of his nature either extinguished or dwarfed to such a degree as to be scarcely visible by his friends.

If, on the other hand, as he journeys along life's highway, he will look about, it will not be difficult for him to discover many landscapes which offer delightful views to contemplate besides that of piled-up money bags. Hence my advice is that he mix with labor a fair share of the rational pleasures of life, and not wait until he is *sans* teeth, *sans* taste, *sans* smell and *sans* sight, under the delusion that there is plenty of time to enjoy himself after he has become old.—*Lambert Tree.*



Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

M. F. JACKSON, Angelica, New York.—The Reunion circular is set in a correct style, but the other specimens are in some degree amateurish.

WILL L. STEVENS, Glens Falls, New York.—The envelope design is attractive in appearance, but clustered spacing of the lines would make it more distinctive.

JOHN F. SPILLER, Covington, Kentucky.—The work on the booklet, both composition and presswork, is entirely satisfactory, particularly for the long run indicated.

VICTOR M. LORD, Trois-Rivieres, Quebec.—The work in general is neat, and the best use has been made of the material, but the rulework on the Carufel heading is excessive, particularly in one color.

W. A. BOLAND, Holdredge, Nebraska.—A type border designed for use in advertising composition is not desirable on commercial work, but its treatment in color shows an appreciation of the best way to use it on such work.

ROMAN J. BABIONE, Fremont, Ohio.—A tendency toward the use of large type sizes in the commercial specimens should be corrected, and in the advertisement the body type should have been one size smaller, permitting larger display.

ED D. MAHON, Manitowoc, Wisconsin.—The Mattress cover-page is a well-displayed and appropriate design, but the paper and ink combination is not pleasing. Two impressions of white or a vivid red would have given it more distinction.

ERNEST CHEETHAM, London, England.—The folders are well written and daintily arranged. In fact, the term "ladylike" might fittingly be applied to the "Notes of Interest." The word-ornaments interspersed through the text are unnecessary.

THE *Evening Democrat*, Hamilton, Ohio.—A panel heading should not be made so deep that it encroaches on the writing space, particularly when the matter is not sufficient for the unusual size. Periods used at the ends of display lines do not ornament.

LEON WESTMORELAND, Dardanelle, Arkansas.—The heading is certainly an imaginative creation and as such disdains most of the rules that govern ordinary prosaic printing. It seems to be in a class by itself where the conventions of display are not observed.

ALVIN A. ROBERTS, Geneva, New York.—The blotter is not entirely effective as an advertisement. There are too many display lines which conflict. The words "My business is advertising" should be stronger and the rest of the matter subordinated to that statement.

HARRY A. DEFFERT, Brooklyn, New York.—The main display line should be placed in the center panel of a panel heading and the other detail placed in the side panel. Underscores should not crowd type lines and are not attractive on a business card unless in color.

G. L. SMITH, Ingersoll, Ontario.—The title-pages show unappreciation of the best arrangement for such work, and the Help cover suggests, by its ornamentation, a section of wallpaper, but the commercial work is suitable and the To-night dodger is a good example of efficient display.

EDWARD M. GRAHAM, Madisonville, Wisconsin.—Indented side-heads should contrast with the body matter, both in size and tone, and a smaller and heavier face is to be preferred. If the type at hand will not permit such selection, the side headings should go in red to be effective.

THE title, "Interesting from Every Point of View," describes very happily the mechanical excellence of a booklet issued by the Crowell Publishing Company, of Springfield, Ohio. Type arrangement and presswork are effective, and the cover is a suggestive facsimile watercolor sketch of a lady's head.

MUCH depends upon the cover of an advertising booklet, and an insistently attractive outside is one of the prime requisites for the success of such matter. The booklet arranged and designed by Celeste A. Hoffman, for The North Shore Poultry Farm, Chicago, possesses this distinction in a very marked degree.

THE REPUBLICAN PRINTING COMPANY, Elyria, Ohio.—Good taste and refinement are evidenced by the samples, and the blotter is particularly satisfying as an example of sound argument appropriately typed. One possible objection is the use of two dissimilar type faces on the front page of the Federal booklet.

M. J. SPANEY, Allegheny, Pennsylvania.—The specimens are only medium in style, except the Carnival program, which, set in small old-style capitals, displays admirable restraint and taste. The ornaments on

the first page and the rules on the last are the only false notes in a creditable bit of composition.

LEWIS R. MARSTON, JR., Ardmore, Indian Territory.—The arrangement of the heading is satisfactory, but the border ornament between the two inside panels should be removed and a little less space allowed, in order that the space between the two panels be not more than space between inside and outside rules.

G. L. HURD, Mitchell, South Dakota.—The Telephone title-page is wanting in type proportion. The title of the book is "Official List," and should have been displayed as such, instead of being set in an insignificant brevier line as shown. The ornament is entirely out of place on a page of that character.

F. C. RICE, Granby, Quebec.—A panel heading in three colors affords an excellent opportunity for artistic color combinations. With a panel border six points thick, the type could be printed in some color, brown or red for instance, the panel rules in a light tone of the same color and a word or line in a bright contrasting color.

THE BOX OF CURIOS PRINTING COMPANY, Yokohama, Japan.—The seed circular is well displayed, but the use of so many different faces on one job is to be deprecated, unless caused by necessity. There is no more reason for using five or six different display faces on a page than in writing a letter in three or four varying styles of script.

THE BAKER PRINTING COMPANY, Newark, New Jersey.—The circular announcing "A Printing Exhibition" arranged by the Free Public Library of that city, meets in every way the requirements of correct printing, and shows that the needs for this kind of printing is a plain type impressed on suitable paper with good black ink. Simple but sufficient.

LEONARD TAYLOR, Newman, Georgia.—The layout of the heading is excellent, but an extended letter, particularly in lower-case, should not be used on commercial stationery. Both condensed and extended faces are abnormal, intended for special emergencies, but they are not beautiful, and should never be used where good appearance is one of the requisites.

THE FINDLAY PRINTING COMPANY, Findlay, Ohio.—A placard or hanger should be set in as large type as possible, which may look heavy and confused at a close view but becomes readable and distinctive at the dozen or more feet view of the card for which the type is intended, while the type-design that is small and attractive close at hand becomes illegible at a distance.

MORRIS COUNTY CHRONICLE COMPANY, Morristown, New Jersey.—The work in part is neat and attractive, but in a few examples is deficient. The banquet cover-page is not entirely appropriate in design for the subject indicated, and an opportunity was missed for the composition of a page more fitting and artistic. The removal of the underscores would improve it as it stands.

ROBERT I. MASON, Troy, New York.—The insistent use of a type border, and in a profusion on some jobs that takes away from the best effect of the type display, is to be deprecated. They can be used to some extent in two-color work, but in one color they occupy the foreground to an unwarranted extent. With this exception the specimens qualify as neat examples of commercial work.

THE CENTRAL ENGRAVING COMPANY, Cleveland, Ohio.—The booklet for Benton, Myers & Co., is attractive and interesting as an example of three-color printing, with the text in blue, thus avoiding the extra impression for the type. The presswork is excellent and the pebbling finishes off a bit of printing that is in exact accord with the business it advertises—fruits and flavors for ice cream soda.

FOREMAN, Weiser, Idaho.—The panel heading is the most attractive, as the matter lends itself better to that style on account of the two lists of names. If a job has been printed in the same office before and the printed copy is used when ordering an additional supply, it is best to follow copy. If the customer is dissatisfied with the composition he will generally say so, but if satisfied will order without any "follow copy" instructions.

BEN F. McMILLEN, Lake Odessa, Michigan.—Panel designs should not be used on headings when the matter is scarcely sufficient to fill them acceptably. On a job printed in red and black, the bright color should be used sparingly if the best effect is desired. One line or word in red is generally sufficient. When the type and rulework are about equally divided for colors, some other combination than red and black would be preferable.

THE IMPERIAL PRESS, Imperial, California.—The reset headings are a decided improvement over the printed copy, except that a panel heading is inexpedient when there is not sufficient matter for the two side panels. This style of heading is useful when a great deal of matter has to be suitably displayed, on account of the greater distinction that can be given the different parts, but is unnecessary when the copy contains only two or three lines.

ADAMS BROTHERS, Topeka, Kansas.—The booklets are interesting chiefly on account of the attractively printed covers, which, in quality of paper and general appearance, are superior to the interiors, with the exception of the Exposition booklet and the Lawyers menu, which are attractive and finished throughout. We are inclined to think that cover-

stock and inside paper should agree in quality, and that a booklet covered with an expensive paper should be printed on a stock of corresponding grade.

N. E. CROWDER, Norfolk, Virginia.—Both cover-designs are attractive, but both could be improved, one by change in type and the other by removal of an ornament. The one marked "A" is the more suitable, but the type is not quite large enough to dominate the rulework, and "B" would be improved very much by the removal of the ornament above the word catalogue, which, together with the year, should be reduced one or two sizes.

THE VINKO PRESS, Gadsden, Alabama.—The panel idea has been used almost too effectively on the samples shown. The excess of rulework is confusing and depreciates the value of the type display. It is effective up to a certain point, beyond which its use is questionable. This stricture applies to the letter-head. The bill-head design is better because the rule design is simpler and the display larger, thus correcting two errors shown on the letter-head.

VOORHEES & Co., New York city.—The bank booklet is not exactly fitting in layout and composition. The decorative corner pieces on the right-hand pages would be appropriate on a summer resort booklet, but the plain double-rule border shown on the cut pages is more in keeping with the neat professional style and should have been used on all pages. The title-page shows a large amount of matter not very well handled. The name should be in larger type and the list of names reduced in size.

"AUSTRALIAN BIRDS; a Beautiful Colored Series by Neville Cayley" is the title of a brochure from John Sands, Sydney, Australia. The illustrations in colors are lithographed and are interesting from the peculiarity of the strange birds familiar to our Australian cousins. Each plate has a single music-rule border printed in blue, which we think should not have been used. The title-page is set in a weak letter in an effeminate style and printed in a blue ink. Had Mr. Sands set his title-page in suitable style and mounted each of the plates on a dark paper with a good marginal allowance, he would have had a much handsomer and a better-selling book, at a slight advance in cost, perhaps, but one that would bring a better price also.

THERE WASN'T ANY STORY.

A newspaper story that is going the rounds of one of the larger Western cities concerns a young and very green reporter who had just been taken on the staff of the town's leading daily. It happened that several theatrical openings occurred on the same night, and the staff of the paper's dramatic department was able to "cover" only three out of the four events. Space was reserved for a story on Madame Modjeska, who was to open that night in a new play, and the young reporter was assigned to the story.

About nine o'clock he strolled into the office. The city editor greeted him with astonishment.

"Why, how's this?" he exclaimed. "Didn't you get any story?"

"No," explained the reporter; "there wasn't any story. I saw Madame Modjeska attacked by a footpad as she was leaving her carriage at the stage door, and as she didn't come to I knew that the performance was off; so I didn't wait."—*Harper's Weekly*.

THE BOYS WERE LEFT OUT.

On next Saturday night, at a quarter to eight,
I'm looking for you at our back gate.
There'll be a few others, we'll make things hum—
Sleep three in a bed—bring your "nightie" and come.

The above is a copy of a Wichita girl's invitation to a house-party, according to the *Wichita Star*. The paper adds that none of the boys got invitations.—*Pointers*.

NOTHING IN IT.

"I don't see anything in this new poem of Jones'," said the assistant editor.

"Of course you don't," replied the editor-in-chief, "because I opened it first and took a \$5 bill out."—*Atlanta Constitution*.

UTTERLY IMPOSSIBLE.

It is almost impossible to operate an up-to-date printing establishment without THE INLAND PRINTER.—*Asa H. Baxter, Cambridge, Ohio*.

OBITUARY

CHARLES WILLIAMS, formerly editor of the *London News*, and latterly military correspondent of the *London Chronicle*, is dead. He was sixty-five years old.

MRS. MARY ABBOTT, for a number of years literary editor of the *Chicago Herald* and later of the *Times-Herald*, died, February 9, in Florida. She was the mother of Mrs. Peter Finley Dunne, wife of the creator of "Mr. Dooley."

At the January meeting of Chicago Typographical Union, No. 16, the following resolutions were adopted:

WHEREAS, Chicago Typographical Union, No. 16, has received information of the death of Henry O. Shepard, president of The Henry O. Shepard Company and The Inland Printer Company, whose reputation as a printer is international; and

WHEREAS, The fairness which distinguished Mr. Shepard in every controversy, his uniform courtesy and consideration for every member of the craft in his employ, his cordial and hearty response to every call upon his time or means, have been long known and appreciated by the members of this body; therefore,

Resolved, That Chicago Typographical Union, No. 16, testifies to its deep sense of loss in the death of Mr. Shepard, and of sympathy with his family in their bereavement; further

Resolved, That these resolutions be spread upon the records and a copy hereof be forwarded to the family of our deceased friend.

K. M. GRISWOLD,
JOHN C. WITHERSPOON,
JAS. J. SCHOCK, JR.,
Committee.

WHEREAS, In the wisdom of the Creator, one of the veteran and charter members of Chicago Typographical Union, No. 16, Abraham McCutcheon, has been called by death to his reward; therefore, be it

Resolved, That in the death of Abraham McCutcheon, Chicago Typographical Union, No. 16, loses a member whose long life in our organization was a display of nobility of character and unselfishness as a union man that deserves a permanent recognition at our hands.

Resolved, That as a tribute to the memory of Abraham McCutcheon, the announcement of our deep sorrow at his death be placed in the permanent records of this union and the same be forwarded to *The Typographical Journal* for publication.

EDWIN FRANKLIN ABELE, president of the A. S. Abell Company, publishers of the *Baltimore Sun*, died on Sunday, February 28, aged sixty-four years, after an illness of a few months. The deceased was the eldest of twelve children and the last of the sons of Arunah S. Abell, the founder of the *Sun*—"the Marylander's daily Bible." At the age of sixteen, Mr. E. F. Abell entered the counting-room of the *Sun*, and from that time had been almost continuously in business. Although always identified with the publishing of the *Sun*, Mr. Abell had given his attention more closely to the management of his father's estate, and not until the death of George W. Abell, in 1894, did he assume direct control of the paper. In that capacity he enjoyed the affection and respect of all with whom he came in contact. He was a lover of his kind and a doer of good works in an unostentatious way. His kindness and thought of others knew no bounds; no trouble was too great, no inconvenience too much of a tax upon his personal efforts to relieve those who were in need. Up to a comparatively short time ago he would personally visit many of those who sought his assistance, trying by cheerful word to relieve them and to make them happy and contented. His aid and kindly manner and encouragement always brought happiness where sorrow dwelt. It can be truly said that Mr. Abell was beloved of his employees, and the typographical union was the first of many organizations to place a token of appreciation on his bier. Although a multimillionaire, he was the most democratic of men, and it was in keeping with Mr. Abell's lifelong practice that though the flower of Maryland's wealthy and distinguished sons attended his funeral, the honorary pallbearers were selected from the editorial, mechanical and

business-office forces. One of the pall-bearers—Mr. J. H. Hedding—has been employed in the composing-room for fifty years. Mr. Abell's demise is not likely to cause any change in the policy of the *Sun*, as his son, W. W. Abell, who has been in charge for some years, will continue as the responsible head of the paper.

MICHAEL J. CARROLL, one of the best-known printers in the United States, who had been a resident of Chicago fifty-eight years, died on March 10, at his home, 31 Whipple street, Chicago. He had been ailing for a long time with a complication of diseases, and hope of his recovery was abandoned some time ago. Mr. Carroll had for years been an able and conservative leader in the Typographical Union, and was a man of wide information and an eloquent speaker and a fluent



M. J. CARROLL.

writer. A series of "Reminiscences" contributed by him to THE INLAND PRINTER in the early 80's gave the paper a substantial increase in subscriptions. He is said to have been the first poster printer in Chicago. He is survived by a widow and four children. Funeral services were conducted by Rev. Father Quigley at the Church of Our Lady of Sorrows, on Saturday, March 12. Interment was at Mount Carmel. The Old-time Printers' Association and Typographical Union No. 16 were represented by their officers and committees. Mr. Carroll was born in Ireland on the anniversary of the birth of Benjamin Franklin, the patron saint of the printers, January 17, 1844. When less than two years old he came to this country with his parents, and at the age of eight became an errand-boy in the old *Journal* office. There also he learned his trade as a printer. He was president of the local typographical union three terms—in 1877, 1883 and 1884, and thrice he represented the union at the conventions of the International Typographical Union. Mr. Carroll worked hard to alleviate the hardships of the printers when type was set by hand, and many of his suggestions have been followed and have proved beneficial to the craft in general. He was one of the charter members of the Old-time Printers' Association, which is an organization of the members of the printing crafts who have been in Chicago twenty-five years or more. After leaving the *Journal* office, Mr. Carroll worked in Rand, McNally & Co.'s establishment and in that of the Henry O. Shepard Company, and only retired from "the case" when Hollister Brothers began the publication of the *Eight Hour Herald*. This was in 1892, and Mr. Carroll was chosen as editor of the paper. When it ceased publication he was given a position as bailiff in one of the courts, and was an attaché of Judge Dunne's court when taken ill several weeks ago. Mr. Carroll was held in high esteem by the printing fraternity.



E. P. McVEY, of Marcus, Iowa, has purchased the *Gazette*, of Coin, Iowa.

HOYIME HOSHI, a Japanese editor and publisher, is in New York to purchase presses and type for a Japanese newspaper which he will print on the grounds at the St. Louis Exposition.

THE De Boise-Bresnan Company has succeeded the P. H. Bresnan Typefoundry Company at New York city, and has opened offices at 15 Frankfort street, with a complete stock of printing material.

DESAULNIER & Co., printers, Moline, Illinois, have purchased the entire plant of J. W. Warr in bankruptcy proceedings, and have merged the establishments in the building at 1723-1725 Third avenue, that city.

THE E. B. Yordy Company, Wilkesbarre, Pennsylvania, owing to growth of business, has moved its general printing and blank-book manufacturing business from 7 and 9 West Market street to Public Square, South, No. 71, that city.

SOME impressions of Glidden's Peerless Gold Ink (Rich), on varying grades and colors of stock, manufactured by the Glidden & White Company, Cleveland, Ohio, show a luster that equals bronze in every respect.

H. EMIL SCHNEIDER, publisher of two German weeklies of Hoboken, New Jersey, has filed a protest against the action of the Common Council of that city in refusing to give him any more official advertising, on the ground that he runs a nonunion printing-office.

JOHN S. PINNEY, who has been since January 1, 1900, manager of the Portland (Ore.) branch of American Typefounders Company, will be transferred to New York about May 1. O. R. Ball succeeded Mr. Pinney as Portland manager, H. W. Rowland again taking charge of the Seattle branch.

MR. STURGES WHITLOCK has resigned his position as president of the Whitlock Printing Press Manufacturing Company, and his interests in the company have been purchased by Mr. J. G. Day, secretary and treasurer, and Mr. C. F. Ahlstrom, vice-president. The latter succeeds to the presidency of the company.

WILLIAM FREUND & SONS, engravers to the trade, are now sending out a very complete line of wedding invitations, announcement and at-home cards, showing all of the latest styles of engraving and sizes that are now used. They also make a specialty of up-to-date engraved and embossed commencement invitations and programs, and are showing a very handsome line of samples.

ON the Tuesday morning following the great Baltimore fire, the Chandler & Price Company, Cleveland, Ohio, received a telegram order for three carloads of machinery. The first car left their factory the same afternoon, the second car on the following Saturday and the third car one week later. To date ten carloads of Chandler & Price machinery have been shipped to Baltimore to replace equipments destroyed in the fire.

1-8

THE UNION LABEL—FOR AND AGAINST.

THE INLAND PRINTER is a trade paper. Its field is confined to the printing and allied trades. It holds an impartial attitude among the several organizations and has no policy but fairness and equity.



The management of the magazine has been urged to continue the use of the union label. Is it desirable to do so on the merits of the case, with due regard to the rights of American citizens? For the best article of not more than six hundred words advocating the use of the label, a year's subscription to THE INLAND PRINTER will be given, and for the best article against its use a similar prize will be given. Facts and sound logic will be the test applied in reaching a decision.

A FEAST FROM COVER TO COVER.

THE INLAND PRINTER is, without doubt, the greatest boon to us modern printers. I would rather fast a day than do without it, for it is a feast from cover to "Miehle."—R. Lee Sharpe, Carrollton, Georgia.



GLENN RAYMOND,

Representing the Buffalo Ink Works in the Middle and Northern States.



This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

COUNTER-CHECK printers will see on page 27 something they long have sought.

ATTENTION is called to the specimen of work done with the Booton Automatic Register Gauge. It appears on page 128.

CHECK printers particularly, and all others interested in high-class perforating and numbering, should not fail to investigate the latest appliances of the Bates Machine Company, 346 Broadway, New York. Absolutely accurate numbering, unequalled presswork, necessarily perfect registration of perforations, with entire former cost eliminated, are among the propositions they are prepared to demonstrate.

THIS is the day of improvement, and none are more conversant with this fact than the up-to-date printer. He realizes that unless he can keep abreast of the times and up with his fellow competitors, he is practically out of the race. He surrounds himself with all that will facilitate his work and add to his profits, and unlike the old printer of years ago who was



WILSON ADJUSTABLE PATENT BLOCKS.

willing to stand still and gave but little heed to the improvements that were going on around him, he is all the time seeking whereby he can lessen his labor and increase his bank account. All his investments are made with this end in view. To such we would call attention to the Wilson Adjustable Patent Blocks manufactured by that well-known firm, A. F. Wanner & Co., 298 Dearborn street, Chicago. It will pay to write them for information on this subject. They save time and money.

BONNERWITH BROTHERS, 967 De Kalb avenue, Brooklyn, New York, manufacturers of advertising calendars and novelties, have found it necessary to open a branch office in New York city to properly serve their increasing trade. The new location is at 78 Duane street, between Elm street and Broadway, and the additional facilities it affords will enable them to carry a much larger line of goods and fill orders with the greatest promptness.

LIKE THE ACORN.

Plant a geranium in a pot and it will only flower. Plant an acorn and it will grow and spread until it bursts the pot. Like the acorn, the growth of the Charles Beck Paper Company, Ltd., has been continually finding larger space, until now the demand for their machinery, printers' materials, type, paper and cardboard requires an extra floor space of over ten thousand square feet. This additional floor they will occupy on May 1. Their five-floor building has a frontage on Chestnut

street extending one block to Ranstead street. This new addition will make a total of over twenty-six thousand square feet — more than half an acre of floor space.

FAIRY TALE.

Once there was an awfully rich man.

Thus far the story is one that can be easily believed.

He had so much money that he grew tired of making it.

Here the story begins to sound fishy, but there is worse to come.

He began to devise ways and means for getting rid of his wealth. The first thing he did was to quit making money.

This seems hard to believe, but you are requested to make an earnest effort to swallow it.

He did not give any of his wealth to the established charities. He founded no universities and endowed no public libraries. He gave great chunks of it to such deserving persons as he could find, and employed confidential agents to report to him the names of people who needed help but were too proud to ask anybody for it.

His donations were either anonymous or were made with the express understanding that both the gift and the name of the donor were to be kept secret.

Here the story becomes almost incredible — but read on.

One day, while waiting at a railway station in a small village for another train to pass, he strolled into the waiting-room and picked up a copy of the village paper that somebody had read and thrown aside.

He looked through the paper and noted that the editor was making frantic appeals to his delinquent subscribers to pay up, as money was needed to keep the *Bugle* going and enable him to pay for a new press that had just been added to the office equipment.

He rushed back into the train, grabbed his valise, and started down-town.

Entering the office of the *Bugle* a few minutes later, he addressed a tired-looking young man who was working off a job of sale-bills for a farmer.

"Young fellow," he said, taking him to one side, "are you the editor and proprietor?"

"Yes, sir."

"How much would it take to put your paper on its feet and make it a paying institution?"

"It would take at least two thousand dollars," responded the editor, looking at him with suspicion.

"Two thousand nothing! Young man, will you accept a present of ten thousand dollars from a total stranger who has money to burn and wants to help his fellow men?"

The editor passed his hand nervously across his brow and cleared his throat.

"No, sir," he replied, huskily; "I would not! I don't want any man's charity!"

All this sounds extremely apocryphal, but don't balk at it. The story isn't all told yet.

"Young man," persisted the caller, "what is the subscription price of your paper?"

"One dollar a year."

"In advance?"

"Yes, sir."

"Well, my name is —"

His name is suppressed for obvious reasons.

"— and I want to subscribe for one copy of the *Bugle* for ten thousand years, and will pay in advance. Will you take the money for that? Here is my check for the amount."

"Yes, sir," promptly replied the editor. "I'll take it, because that's business, and the paper will go to your address all that time. The *Bugle* is here to stay."

Pocketing the check and shaking his new subscriber heartily by the hand, he went back to his job of sale-bills as if nothing unusual had happened.— *Chicago Tribune*.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

ARE YOU MAKING MONEY? That's the most important question in a print-shop, and yet how few can successfully answer that question. If you want to know just how you stand at the end of the year, get McCulloch's Daily Record Book, a book for those who have not the time to keep a complete set of books; it will save its cost in 3 months; made in 2 sizes, \$4 and \$6; specimen sheets on application. Try it now, it means dollars to you. THE F. H. MCCULLOCH PRINTING CO., Austin, Minn.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, VOLUME I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains the designs and the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

COST OF PRINTING—By F. W. Baltes. Presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6 3/4 by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the *Art Student* and director of the Chautauqua Society of Fine Arts. 240 pages, cloth, \$2 postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required and complete instructions for operating an electrotyping plant, by C. S. Partridge, editor "Electrotyping and Stereotyping Department" of THE INLAND PRINTER. 150 pages, cloth, \$1.50 postpaid. THE INLAND PRINTER COMPANY.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions. Several chapters are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp, \$1. THE INLAND PRINTER COMPANY.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone; with chapters on dry-plate development and half-tone colorwork. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated with progressive proofs. Blue silk cloth, gold embossed. Revised edition, \$2. THE INLAND PRINTER COMPANY.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley. Just what its name indicates. Compiled by a practical man, and said to be the most practical little book ever offered to the trade. 50 cents. THE INLAND PRINTER COMPANY.

PRACTICAL GUIDE TO EMBOSSEING—Written by P. J. Lawlor and published under the name "Embossing Made Easy." We have had this book thoroughly revised and brought up-to-date, and added a chapter on cylinder-press embossing. Contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc. There are cuts of the necessary tools and a diagram showing the operation of the dies when put on the press. 75 cents. THE INLAND PRINTER COMPANY.

PRESSWORK—A manual of practice for printing pressmen and press-room apprentices, by William J. Kelly. The only complete and authentic work on the subject ever published. New and enlarged edition, containing much valuable information not in previous editions. Full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY.

THE RUBAIYAT OF MIRZA-MEM'N—Published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam. The delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics. As a gift book nothing is more appropriate. The binding is superb. The text is artistically set on white plate paper. The illustrations are half-tones from original paintings, hand-tooled. Size of book, 7 3/4 by 9 3/4. Art vellum cloth, combination white and purple, or full purple, \$1.50; edition de luxe, red or brown india ooze leather, \$4; pocket edition, 3 by 5 3/4, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY.

THE PRACTICAL COLORIST, taught by correspondence, aids the ambitious, gives knowledge of technic, greater skill, larger income, joy in labor; investigate and you will buy. THE SHELDON PRESS, Burlington, Vt.

VEST-POCKET MANUAL OF PRINTING—A full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons. Contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted. 50 cents. THE INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BINDERY FOR SALE—A well-equipped modern bindery with up-to-date modern machinery, in St. Paul. M. FOX, Union block, St. Paul.

EXCEPTIONAL OPPORTUNITY—For sale, half-interest in one of the leading weeklies of Oklahoma; daily edition also issued; in thriving county seat town; completely equipped job office, everything modern; would sell whole business. A 313.

EXTRAORDINARY BARGAIN—On account of death, a Chicago printing plant for sale—2 cylinders, 4 jobbers, new 38-inch automatic Seybold cutter, stitcher, folder, individual motors, new composing-room, latest type faces; good trade; easy terms. A 323.

FOR SALE—BARGAIN—Weekly newspaper with up-to-date job office doing good business; town of 8,000 people, eastern Kansas; other business demands my attention. A 282.

FOR SALE—Controlling interest or entire modern job plant, cylinder and job presses—practically new; type of late design, in excellent condition, light bindery equipment; inventory \$10,000; established 10 years, good business, paying investment, located in the best manufacturing town in western Ohio (population over 100,000); other interests requiring personal attention. A 317.

FOR SALE—Failing health compels us to sacrifice up-to-date job office in a large manufacturing city; fine run of work without soliciting; write for particulars; price \$1,700. A 292.

FOR SALE OR FOR RENT—A fully equipped job printing plant in first-class running order; central location in Chicago; accept rental in work; splendid chance for ambitious, capable party. A 276.

PRINTING OFFICE, DENVER, FOR SALE—Large plant, doing good business; owners have other interests; \$15,000 cash required. Particulars P. O. BOX 507, Denver, Colo.

WILL SELL controlling stock most flourishing, best established, high-class printing plant in city of 200,000, east of Mississippi, at sacrifice; best reasons for selling; buyer must be man competent to handle business end; take \$2,500 cash; congenial surroundings. A 326.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BRONZING MACHINE cheap for cash; Fuchs & Lang make, good working order, size 25 by 38, adjustable fountain and dusting rollers, no broken or patched parts, complete with feed and delivery table and power connections; reason for selling: we require larger machine. Advertising Department, THE LIQUID CARBONIC CO., Michigan and Wells sts., Chicago.

FOR SALE—Addressograph and cabinet in perfect condition, \$25 f. o. b. Chicago. THE INLAND PRINTER COMPANY.

FOR SALE—Linotype motor, "Lundell," for 115 volts direct current, one-fourth horse-power, speed 650; as good as new, ready to attach. A 321.

FOR SALE—One blank-book sawing machine for editionwork and paper-box sawing combined; used about one month and in A1 condition; for further information address OMAHA PRINTING CO., Omaha, Neb.

FOR SALE—Simplex typesetting machine, with 300 or 400 pounds eight-point Roman in good condition. AURORA BEACON PUBLISHING COMPANY, Aurora, Ill.

FOR SALE—Two 2-revolution cylinder presses for sale in Chicago—one 44 by 56 and the other 45 by 62, in good condition. A 319.

FOR SALE—12 by 18 Chandler & Price Gordon press, side steam, long fountain, almost new; also type and other material, great sacrifice for cash. A 331.

FOR SALE CHEAP—One Brown folder, New Monarch style, range 14 by 20 to 37 by 50, first-class condition; must be sold at once to make room for larger machine. GREELEY PRINTERY OF ST. LOUIS.

LINOTYPE FOR SALE—A two-letter machine, fully equipped, A1 condition, cheap. NEWS, White Plains, N. Y.

\$1,700 buys a first-class 4 and 8 page Goss perfecting press with entire stereotyping outfit complete; in best condition; shafting, pulleys, etc., with press; 10 horse-power runs it; 7,000 to 10,000 copies an hour guaranteed; just the thing for live weekly or growing daily. A 173.

Steel Die and Copperplate Work

Our new Trade Catalogue, just issued, contains

impressions from 188 dies in color and bronze, 15 styles in copperplate printing, 207 samples of paper with prices, prices on dies, plates, embossing and printing in any quantity. The most complete catalogue in this line ever issued, costing several thousand dollars; we charge \$2.50 for it and allow this charge on future orders. Portfolio of samples on copperplate work only, \$1.00. The largest plant in the world in this line—capacity 200,000 impressions in ten hours.

THE AMERICAN EMBOSSEING CO.
7 Lock Street, BUFFALO, N. Y.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

WORKMEN seeking positions in the following lines are listed with the Inland Printer Employment Exchange. Employers seeking help in these branches will be furnished our lists free of charge: Machinist-operators (16), Linotype operators (11), Linotype machinists (8), managers (8), reporters (2), artists and cartoonists (2), ad. and poster designer (1), solicitors (5), stereotypers (2), electrotypers (2), superintendents (14), foremen (23), job printers (14), pressmen (14), ad-men (4), make-ups (3), stonemen (3), all-round men (6), bookbinders (5), proofreaders (4), editors (2), compositor (1). Address THE INLAND PRINTER COMPANY, Chicago.

FIRST-CLASS JOB FOREMAN WANTED in western Wisconsin; one who can estimate, buy stock, furnish up-to-date composition, oversee composing and press room; state age, experience, price and give reference; good opportunity for the right man. A 338.

HALF-TONE ETCHER who can also do tooling; first-class opening for man of first-class ability. A 279.

JOB PRINTER WANTED—A thorough artist in a large private plant to devote his energies to the development of a neat, consistent style of printing; a good, clean position for the right man. A 337.

SUPERINTENDENT—For one of the best-paying print-shops in Pittsburgh; man with ability and thorough knowledge of every department in printing trade; must invest at least \$3,000; write, stating experience, age and salary expected. A 274.

WANTED—A good hustling salesman to represent us on the road; one who is capable of figuring on printing contracts. THE ARCHER PRINTING CO., Fort Wayne, Ind.

WANTED—An all-round artist who has had experience in engraving plant. A 198.

WANTED—By a large Eastern house making a specialty of highest grade catalogue work, a superintendent with exceptional executive ability; must be thorough estimator. Also a strictly first-class foreman of composing-room and three artist job compositors; highest salaries paid and permanent positions offered; splendid opportunities for men above the average. A 298.

WANTED—Competent operator-machinist for Linotype, daily paper, at once; must understand machine thoroughly and turn out at least 250 lines of corrected matter, brevier, per hour; none others need apply. A 336.

WANTED—Cylinder pressman who can produce good results; steady position; New York State; give references and wages expected. A 327.

WANTED—Foreman for job rooms; employ 4 to 8 compositors; references required; union shop. ARCHER PRINTING CO., Fort Wayne, Ind.

WANTED—One first-class half-tone etcher and also one commercial artist who has had some experience in designing and working in a commercial engraving shop; steady position. BRAMBLETT & BEY-GEH, engravers, Minneapolis, Minn.

WANTED—Pressman for Cox duplex press; must be competent and sober; a printer-pressman preferred. A 318.

WANTED—Pressman to take charge; must be competent on half-tone as well as other grades of work; references required; N. E. Pennsylvania; good wages to right man. A 329.

WANTED—Printer to invest small amount and take charge printing department in well-established printing and binding plant; city 45,000. A 325.

INFORMATION WANTED.

ANY PRINTER OR NEWSPAPER MAN knowing the address or having recently seen D. W. Ryans, a printer, will confer a favor by addressing T. L. EVANS, 412 8th st., Des Moines, Iowa. Last heard of in Kansas.

SITUATIONS WANTED.

WORKMEN in the following trades have been called for during the past month and supplied by The Inland Printer Employment Exchange: Machinist-operators (3), Linotype operators (2), job printers (10), pressmen (4), all-round men (6), foremen (4), compositors (4), electrotype molder (1), electrotype finisher (1), manager (1), artist (1), bookbinders (2), solicitor (1), stonemen (2). We were unable to supply a call for an apprentice pressman. Registration fee \$1, with privilege of renewal at expiration of three months without further charge. Address THE INLAND PRINTER COMPANY, Chicago.

ARTIST on newspaper cartoon sketches; understand chalk plate or zinc etching; also ad-writing. P. O. BOX 305, Asheville, N. C.

COMMERCIAL ARTIST desires permanent position; reliable and speedy, experienced in all branches; married; West or Southwest preferred. A 312.

COMPETENT JOB-ROOM FOREMAN wants situation by May 1 with reliable concern; if wanting an exceptionally good, reliable and strictly temperate man, address with particulars, A 18.

CYLINDER AND PLATEN PRESSMAN desires change; has worked for present employer 10 years; 12 years' experience; strictly sober, reliable. A 227.

CYLINDER PRESSMAN, A1 on half-tone and colorwork, 5 years with last employer, sober, best references, can take charge. A 303.

CYLINDER PRESSMAN, first-class on half-tone, three-color and catalogue work; capable of taking charge; 12 years' experience. JAS. GRAHAM, 112 N. 63d st., Philadelphia, Pa.

CYLINDER PRESSMAN, 9 years' experience, strictly temperate, married, desires permanent position in Ohio, Indiana or Illinois. A 302.

EDUCATED YOUNG MAN of literary talent, wishing to apply the same, wants newspaper or magazine work; best references. A 295.

FOREMAN OF PRESSROOM in large Eastern city would like to make a change; West preferred. A 283.

FOREMAN OR SUPERINTENDENT—A No. 1 all-round man, thorough knowledge of the business from start to finish; have ability, integrity and push; well versed in card index system. A 310.

I AM LOOKING for position as superintendent, assistant manager—possibly sales manager; I have valuable experience, highest references and samples of the highest grades of printing; am experienced in the things necessary to move work, prevent errors and give satisfaction; look loyally to my employer's interests; employed, but seek larger field; competent estimator, systematizer, without "red tape"; write me; accustomed to large working forces. A 71.

LINOTYPE MACHINIST—Experience in book and news work; union, references. A 29.

LINOTYPE MACHINIST, having charge of six machines, desires to change; will go anywhere; book or news; with present employer five years; best references, married. A 314.

LINOTYPE MACHINIST-OPERATOR desires a situation; day work preferred; sober, industrious. A 320.

LINOTYPE OPERATOR AND PRINTER, with experience in all kinds of work, will take full charge of office; am satisfied with only the best that machines can do; experience with newest machines; can estimate; wages now \$30, 8 hours. A 290.

LINOTYPE OPERATOR of limited experience and all-round newspaper man, sober, union, desires position. A 10.

LINOTYPE OPERATOR—Steady and reliable; average speed; can care for machine, union. A 300.

LINOTYPE OPERATOR-MACHINIST, metropolitan, country, genuine, swift, A1 ad-man; married, sober, union; no \$15 jobs wanted. A 322.

LITHOGRAPHIC ESTIMATOR wants position; thorough knowledge of estimating on all kinds of lithographic work and folding boxes, ordering stock, correspondence, handling trade, etc.; also well acquainted with typework. A 307.

MANAGER OR SUPERINTENDENT of lithograph plant will change; expert on cost, understands folding-box business. A 289.

MANAGER OR SUPERINTENDENT, understands his business from the ground up, thorough, practical, energetic, can handle large force economically, long experience, wants to change; can guarantee results. A 335.

NEWSPAPER ARTIST, first-class experienced political cartoonist, is open for engagement; a man of excellent ideas and a finished worker in line or three color. A 15.

OFFER FOR NEWSPAPER OR PUBLISHER wishing to make their own half-tones; I have a small complete plant up to 8 by 10, will give use of same for steady position, moderate salary; am all-round man of long experience, including three-color work; West or South preferred. A 301.

OPERATOR, LINOTYPE, desires steady position in West; record and book experience, speed 5,000 or 6,000 per hour; married. A 296.

OPERATOR-MACHINIST—Thoroughly competent, clean proof, 15 years' experience as all-round printer, sober, reliable, married, union. A 332.

PLATEN PRESSMAN, nonunion, 15 years' experience on register, half-tone and general job work, wants steady employment where conscientious work is appreciated financially; capable of taking charge, and can show results; anywhere—New York preferred; minimum salary, \$16. A 291.

PRESSMAN—Cylinder and job pressman desires permanent position; 10 years' experience and can furnish first-class references. A 309.

PRESSMAN—Cylinder and job pressman desires permanent position; understands the care of presses and is capable of taking charge of pressroom; first-class references. A 311.

PRESSMAN, half-tone, catalogue, desires a position. A 252.

PRESSROOM FOREMAN desires to make a change; 20 years' experience as foreman. A 306.

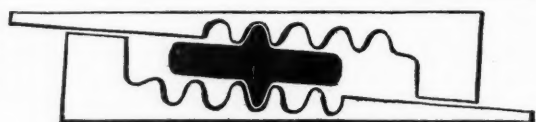
PRESSROOM FOREMAN wants position as foreman or superintendent; fully competent to handle help and thoroughly acquainted with all classes of presswork, catalogue, illustrated magazine, half-tone, plain book, three-color work, and can mix tints and colors and understand the proper adjustment of presses, and possess all qualifications necessary for the proper handling of an up-to-date pressroom; salary to depend on size of plant, but nothing less than \$30 per week will be considered; references as to abilities and character furnished, also all other information. A 280, care New York Office Inland Printer.

Ten Cents Isn't Much

but it will bring you one dozen PECK QUIN LOCKS, just to introduce them. Quoins can't work loose when they are used. Practical and cheap. When placed in the quoins they stay there until removed by the pressman. Can't jump out or fall out. On job presses they are placed on the back of the form.

Locks, No. 1, for small quoins, \$1.50 per 100
2, " large " 2.00

GEORGE FRANCIS PECK, New Brunswick, N. J.



Quoin Lock in Position

SITUATIONS WANTED.

PRESSROOM SUPERINTENDENT, who thoroughly understands his business and who is now superintending the production of the finest grades of colored and black illustrated work, wishes to make a change in the near future; has made a success of handling a large number of men. A 305.

SITUATION WANTED—A first-class prover, color and half-tone; best of references and samples; union. A 286.

SITUATION WANTED by an all-round bookbinder; 20 years' experience, 10 years as foreman; familiar with all loose-leaf systems. A 340.

SITUATION WANTED by first-class nonunion cylinder pressman; more than ordinary ability. A 125.

STOCKMAN, charge of paper and cutting department printing, lithographing, binding and paper house, wants situation with progressive house. A 308.

SUPERINTENDENT OR FOREMAN, who thoroughly understands his business, would like to correspond with parties desiring to obtain the services of a man who will take a personal interest in his work and the welfare of his employer; Western States preferred; thorough knowledge of presswork as well as job composition. A 293.

WANTED—A position by a first-class platen and cylinder pressman. WM. WOOD, 525 Adams ave., Scranton, Pa.

WEB PRESSMAN AND STEREOTYPYER desires change; expert workman, union; refer present employer. A 82.

YOUNG PRESSMAN, familiar with half-tone and color work, desires steady position. A 304.

WANTED TO PURCHASE.

LINOTYPE MACHINE WANTED—Cash paid. LONG, 400 Manhattan ave., New York city.

WANTED—A cylinder press to take a 63-inch sheet; must be cheap. W. C. A., 37 W. Upsal st., Philadelphia, Pa.

WANTED—Press for roll paper, Kidder preferred. A 217.

WASHINGTON HAND PRESS WANTED—Offer in exchange a one horse-power 220-volt motor, all right but not large enough for present work. ECONOMIST COMPANY, Troy, N. Y.

MISCELLANEOUS.



IF EVERY PROGRESSIVE PRINTER were convinced that my plan for starting a mail-order printing business is all I claim for it, I believe every one would buy it, even if I charged ten times as much. To convince you, I hereby agree to promptly return your two dollars (assuming that you will promptly return the plan), in case you should not be entirely satisfied with it. My plan is based upon my own personal experience. In four months (in the little city of Port Huron, Michigan), with an \$850 plant, I worked up a mail-order printing business amounting to \$50 to \$75 a week, in addition to my regular local business.

Orders came from the very best class of customers, and I promptly collected every dollar due me. I spent little in advertising. I held my customers without difficulty. I confined myself to a few special lines of work involving very little composition, and had the work systematized so that, while my prices seemed low, they turned me a very good profit. I gave up the business six years ago to become associated with an Eastern advertising agency. I know that any printer anywhere in the United States can successfully operate along the same line. I will send you the plan (typewritten) for \$2. I will give you all the benefit of my experience. Any young man about to start in the printing business for himself should have this information. This feature of his business may mean the difference between profit and loss—success and failure. Any established printer anywhere should enlarge his field by taking up this mail-order branch. Send the \$2 now; you may be too busy to-morrow and forget it by the day after. HOLLIS CORBIN, 2219 Land Title building, Philadelphia.

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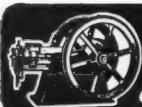
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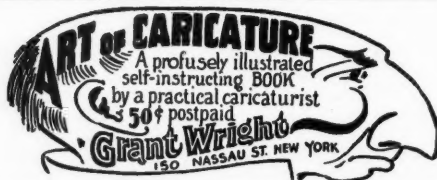
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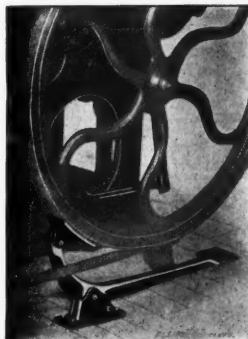
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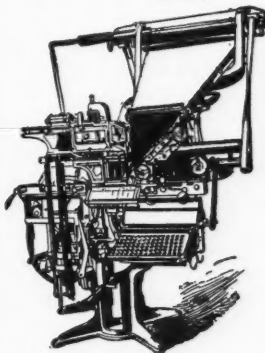
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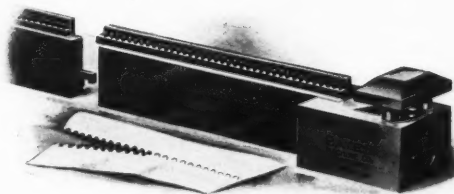
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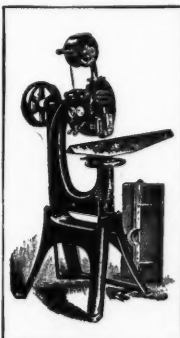
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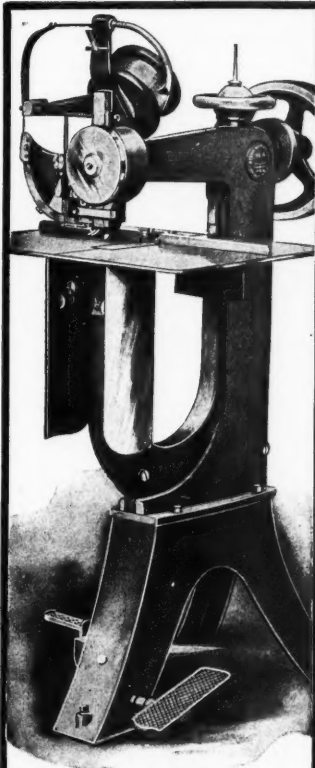
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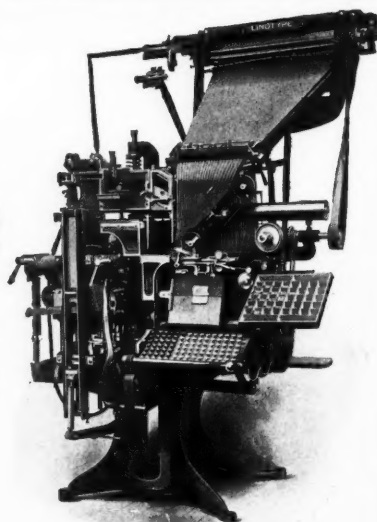
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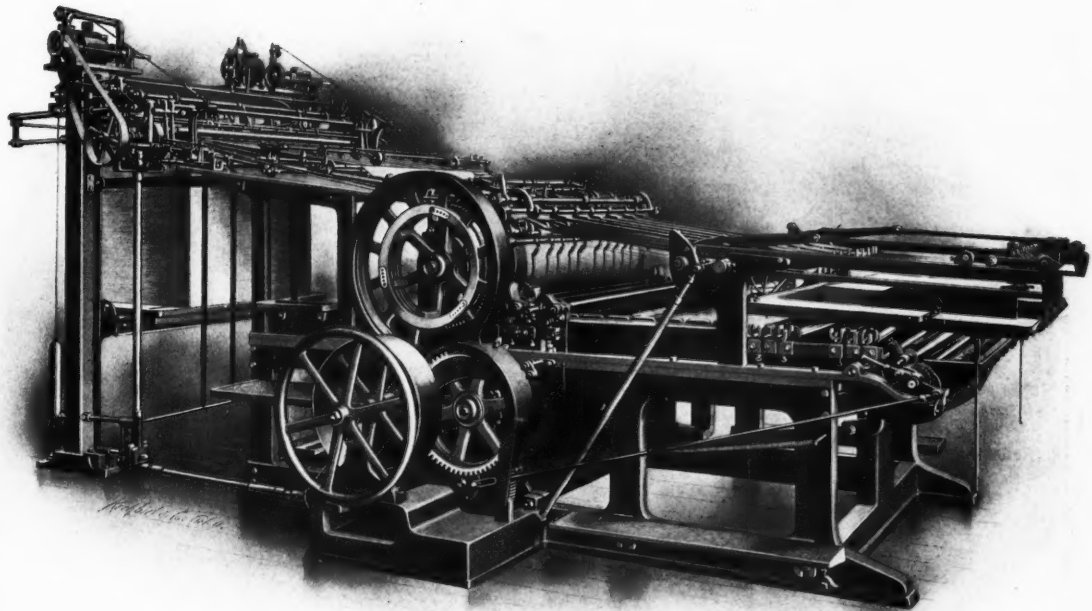
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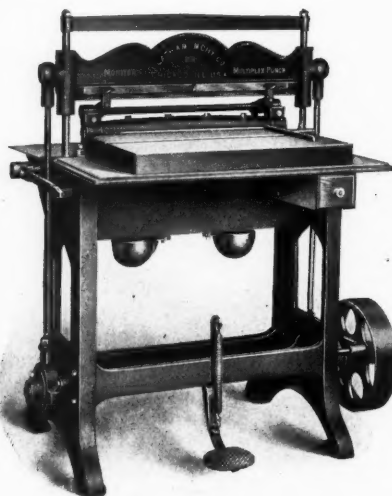
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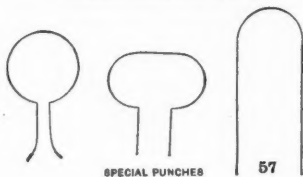
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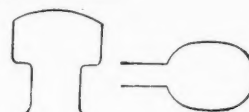
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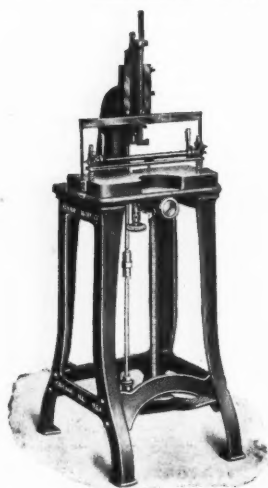
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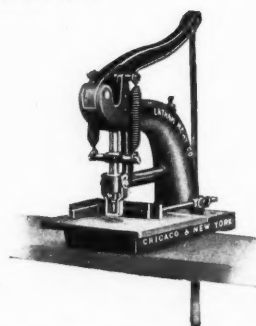
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HEAD FOR MULTIPLEX
AND DUPLEX PUNCH



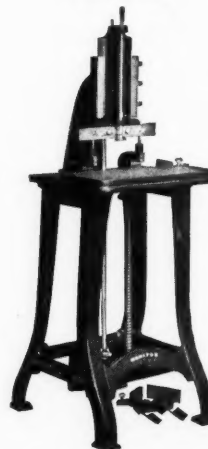
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MONITOR IMPROVED BENCH PUNCH FOR FOOT POWER



MONITOR DUPLEX PUNCH

We furnish Punches and Dies for all standard styles of loose leaf and card filing systems, indexes and tab cutting. **SEND FOR CATALOGUE** showing all styles, with diagrams of Special Dies, complete descriptions, prices, etc., also illustrating the well-known MONITOR WIRE STITCHERS.

If you have Latham machinery, you know you have the best—and that is the most economical kind to buy.

LATHAM MACHINERY COMPANY

Main Office and Factory, 199 S. Canal Street, Chicago

Eastern Office, 19 Reade Street, New York

HARLINGER & CO

TO 21 & 23 BARCLAY ST. NY.
26 & 28 PARK PLACE NY.



DESIGNERS & ENGRAVERS
BY ALL KNOWN PROCESSES
ELECTROTYPERS STEREOTYPERS
FOR FLAT AND ROTARY PRINTING

A BAD SWAP

OFFICE OF THE NEWS.

PRINTERS INK JONSON, 17 Spruce St., New York City:

BUNKER HILL, ILL., January 29, 1904.

Dear Sir,—I want one of your price lists. I sent you an order some weeks ago for a 100-lb. keg of news ink, and to send the necessary amount I had to look through many back issues of *Printers' Ink* to get your price. The ink came to hand, and I am using it to my entire satisfaction. I just purchased this office two months ago and found a 100-lb. keg of ink the former proprietor had gotten on some advertising deal, and I guess it cost him about 18 cents a lb. To show what I thought of it I made a bonfire of the stuff, and it made such a smell that the city marshal served notice on me to quench the fire and take the ink out and bury it. I used your ink some eight or nine years when I was at Lacon, Ill., on the *Democrat*, and it was as good then as it is now, so I want your price list to stock up on inks. The ink on this letter is some \$1.00 a lb. stuff that takes three weeks to dry. I also want you to rub the envelope—printed with the same \$1.00 ink. You will find that, although these envelopes were printed six weeks ago, you can still smear the ink, and you can notice that not an over sufficiency of ink was used. I desire to congratulate you on the splendid service you are rendering the printers—those who can see further than their noses. Why a man will buy on time and pay three and four prices and consider himself to be a shining example of a town's intelligence is beyond me. And the Lord pity the poor country newspaper men who are taking advertising contracts on an ink-paying basis.

Respectfully, W. B. POWELL.

Send for my price list, and compare the figures with what you are now paying. Don't make any exchange deals in the ink line, for no matter how shrewd you think you are, you will get badly smeared.

ADDRESS

Printers Ink Jonson
17 Spruce Street, New York City

Booton's Automatic Register Gauge



Style
"G"

LET US PROVE

our claim that the Booton Automatic Register Gauge will eliminate waste and give absolutely perfect register at speeds from 25 to 50% higher than you are running your platen presses now with the fixed side gauge.

Here is what Wm. Eskew says about it:

THE C. H. BOOTON CO., Gallipolis, Ohio:

We enclose a couple sample blotters that we printed with your Automatic Register Gauge. You will notice that the register is faultless. We consider the gauge a great time-saver, as by its use we are permitted to run our presses at a high rate of speed and at the same time secure absolute register. The samples enclosed were run at a speed of 2,220 an hour and considering the nature of the work, we believe this speaks well for your gauge.—*The Keystone Press, Portsmouth, Ohio.*

A SAMPLE OF ITS WORK

..... Even a piece of printing in one color should be in perfect register. A mis-fed sheet looks "sloppy."

This is a reproduction by zinc etching of the original. It was printed thirty-seven times on a 7 x 11 Pearl press at 3,200 an hour. The ink is heavy, but the register is perfect on type, leaders and rule.

Let us tell more about this "good thing." All inquiries cheerfully answered by

The C. H. BOOTON COMPANY, Gallipolis, Ohio, U.S.A.

Toronto Type Foundry Co., Toronto, Canada.

Canadian-American Machinery Co., London, England, *Sole Foreign Agents.*

The Discount on
Inland Type

on and after April 1, 1904, is

15%

A further cash discount of two per cent will be allowed if bill is paid on the 15th, or one per cent if paid between the 15th and the last day of month.

We Pay the Freight on all orders of \$20 or over for type, rule and all other printers' supplies, **except** presses, cutters and other machinery & wood goods.

Inland Type Foundry

Saint Louis

Chicago

Buffalo

The Inland Type Foundry

on and after April 1,
1904, will allow on
Inland Type
a discount of

15 Per Cent

On open accounts we allow a further cash discount of 2 per cent, if the bill is paid on the 15th of month following date of invoice, or, if not paid then, but paid during the month, a discount of 1 per cent. If not paid then we shall draw on the 15th of the following month.

We Pay the Freight

on **all** orders of \$20 or over, consisting of type, rule and other printers' supplies, **except** machinery, imposing stones or wood goods. Full particulars regarding this offer on application. Allowances for old metal: Clean type and printers' brass, 7c. per lb.; electros, stereos, leads or mixed metal, 4c. per lb., delivered to us.

Inland Type Foundry

Saint Louis

Chicago

Buffalo



"Whatever is worth doing at all is worth doing well."

The work of "The Inland Press" is noted for its character and beauty. If a job bears this imprint you can rest assured it will be "right."

WE PRINT
CATALOGUES,
BOOKLETS,
FOLDERS,
CIRCULARS
and
OTHER WORK
in
ARTISTIC
STYLE
and
IN ANY
LANGUAGE.



WE DO
WRITING,
ILLUSTRATING,
EMBOSSING,
BINDING,
ROUGHING.

WE MAKE
BLANK-BOOKS.

If you need us in a
hurry, use—
Long-distance
'Phone Harrison 4230.

GOOD PRINTING

Is a delight to the eye and a sure means of increasing business. You need that kind. We can do it for you. Write us.

SIMONDS MANUFACTURING CO.
ESTABLISHED 1832

There are all sorts of Paper Cutting Knives, but

Simonds' Knives are the Best!

They combine the advantage of high-grade steel, even tempered cutting edge.
The user does a little, the knife does the rest.



Simonds Manufacturing Co.

FACTORIES:

CHICAGO, ILL. FITCHBURG, MASS.

BRANCHES:

NEW YORK CITY.

NEW ORLEANS.

PORTLAND, ORE.

SAN FRANCISCO.

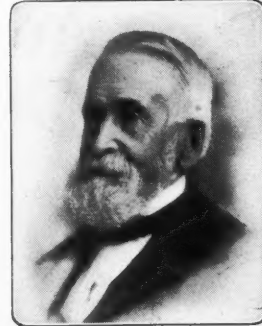
ADDRESS KNIFE DEPARTMENT.

TRADE MARK "Micro-Ground." — TRADE MARK "Micro-Ground." — TRADE MARK "Micro-Ground."

ESTABLISHED 1830

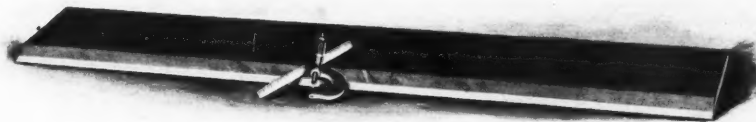
Now about

Good Knives



LORING COES

When you get your "Micro-Ground." KNIFE like this



You get

COES'

Quality Improved "Micro-Ground." Finish
Even Temper (which CAN be duplicated) and
The "Coes Package"

The COES Package is a new wrinkle, and that means "a good thing."
Wait and see the "aggregation" copy it.

WRITTEN WARRANT IF YOU SAY SO.

Write

L. Coes & Co.

Worcester, Mass. (Inc.)

NEW YORK AND VICINITY:

G. V. ALLEN, 10 Warren St., NEW YORK.

SPEAKING of priority,
we did not buy out any
old defunct knife house to
get that 1830

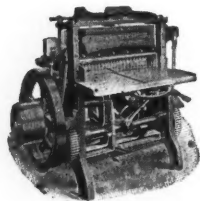
That fellow in the other
corner has been here, *right*
here, since

1830

Coes is always first!

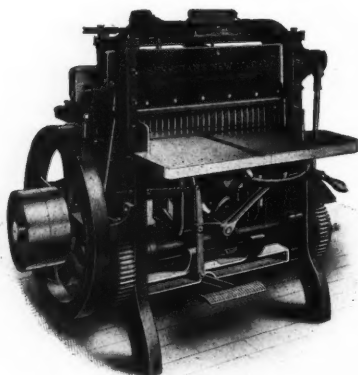
TRADE MARK "Micro-Ground." — TRADE MARK "Micro-Ground." — TRADE MARK "Micro-Ground."

SHERIDAN'S NEW MODEL



1897

Automatic Clamp Paper Cutter



1900

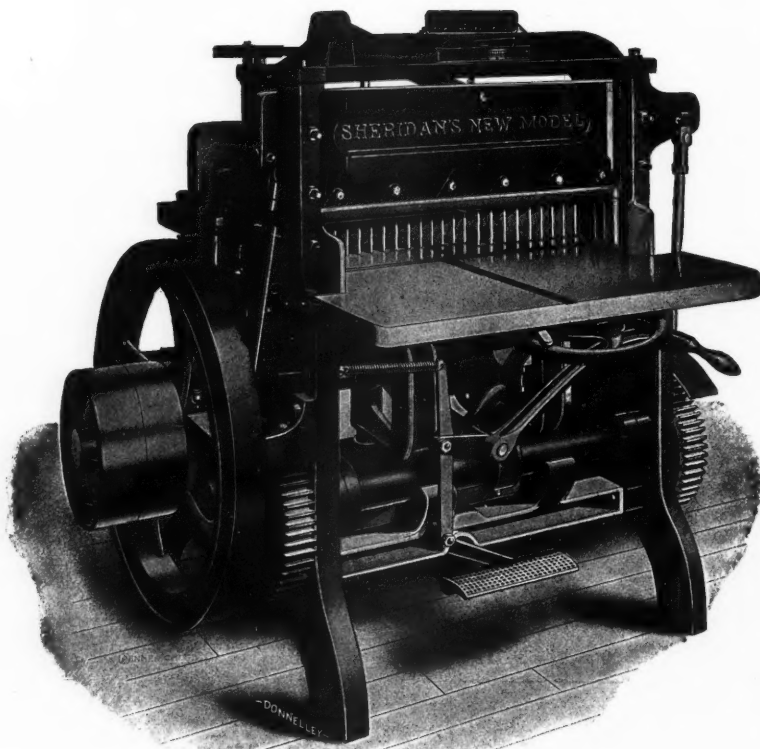
THE marvelous growth of the New Model and its unrivaled popularity is unprecedented. Unknown until the latter part of 1897, it is now the *best known* and most desirable paper cutting machine in the WORLD.

T.W. & C.B.
Sheridan Co.

NEW YORK
56 Duane Street

CHICAGO
413 Dearborn Street

LONDON
46 Farringdon Street



1904

Good Inks
Right prices
Prompt attention
To all alike
Improvements
Inventions
Have made our
World-wide reputation
This we will continue

Sigmund Ullman Company
Ink Makers
New York and Chicago

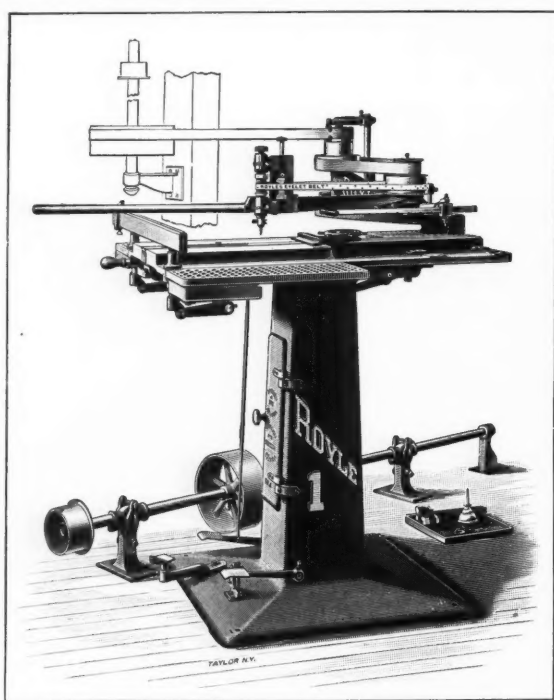
Our Inks can be obtained from agents
in any part of the world

“**T**HE kind of Ink that stimulates
Men's cerebrations manywhere
Should be of lustre rich and rare,
To catch the eye, to charm the sense
And bring the printer recompense——”

Pause, reader, pause; no farther go,
This ink is made in BUFFALO.



Buffalo Printing Ink Works
BUFFALO



“Talking Points”

may serve the purpose of the man trying to sell an inferior machine, but what should most concern the prospective purchaser are the “TALKING POINTS” of the machine itself.

Several concerns *claim* to build the best Router. We *prove* that we have the best, and we are entirely willing, in exchange for your name and address, to submit the proofs to you and let you judge of them.

JOHN ROYLE & SONS
Builders of Photo-Engraving Machinery

Pacific Coast Agents—KIRK, GEARY & CO., SAN FRANCISCO, CAL.

PATERSON, NEW JERSEY, U. S. A.



PICTURES TALK

MORE THAN WOMEN

DO YOU EVER MAKE THEM TALK FOR YOU?

Every progressive newspaper and job printer should use the **Hoke Crown Engraving Plate Process** of making cuts. It is simple, quick and inexpensive; used by the largest dailies, also by the smaller weeklies.

Tell us about yourself and we will explain the adaptability of our method to your needs. You make the cuts in your own office. We furnish you with the tools, materials and instruction, and we *guarantee* your success. No expensive plant is required. Cost of maintenance is nominal.

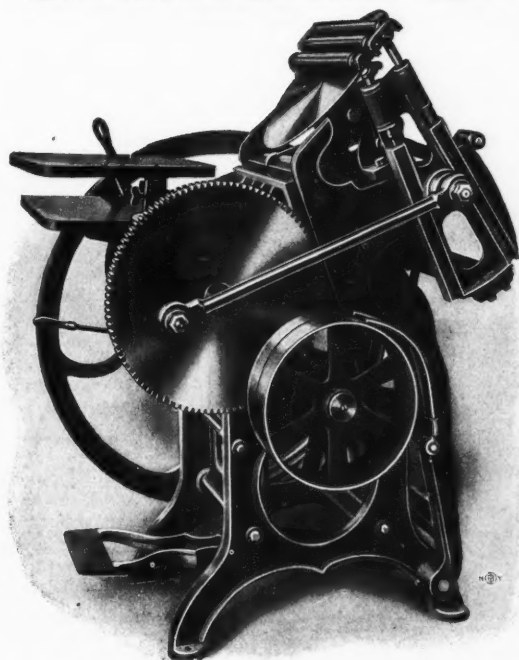
We place publishers in correspondence with competent artists when desired. We instruct local artists when requested. All letters answered promptly. Write us. Our many years of experience will help you.

HOKE ENGRAVING PLATE CO.

Patentees and Sole Manufacturers

ST. LOUIS, MO., U. S. A. and 111 Fleet Street, E. C., LONDON, ENG.

Chandler & Price Presses



Print every language with perfect satisfaction to printers and clients. Found on all continents and the Isles of the Sea. Over 20,000 now in daily use. Baltimore called for more than ten carloads after their fire—new equipment includes C. & P. machinery. File your orders promptly with your dealer.



The Chandler & Price Co.

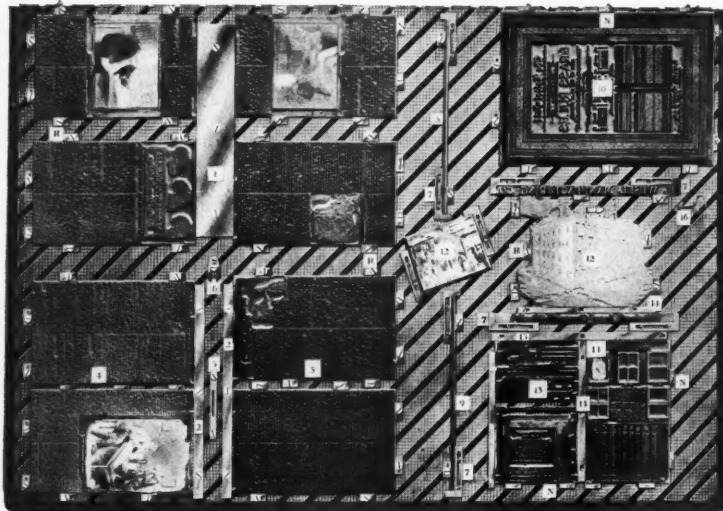
Manufacturers of High-Grade
Printing Machinery

CLEVELAND, OHIO, U. S. A.

The only Block that has stood every test. The only Block not experimental.

IN four years hundreds of these blocks have been sold to the very best printers in the world. It is the nearest approach to perfection in a plate-holding block ever devised. The only "improvements," so called, that could be made on such a block are based on theory, looking well in print, but failing in practice, because too intricate or too delicate, and therefore ultimately unreliable in the rough world of the pressroom.

Send for Descriptive Circular and
List of Users.

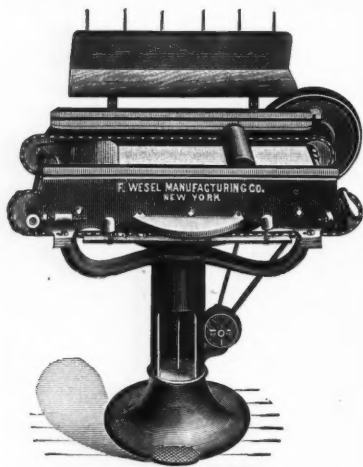


Patented November 13, 1900.

Wesel Patent Iron Grooved Block

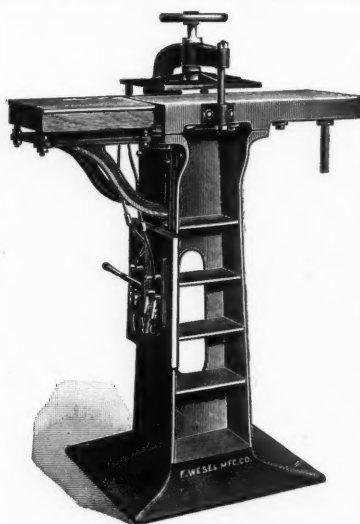
Wesel makes every style of Block now in successful use — Iron and Metal Sectional Blocks with Dittman Register Hooks, Ruled Blocks in mahogany and iron, and Boston, New Style, and Old Style Patent Stereotype Blocks.

Electric Proof Press



West Publishing Co., St. Paul, Minn.: "The two Electric Proof Presses give satisfaction in every sense of the word. Aside from their economy, there is a decided improvement in quality of proofs, thus saving time in proofreading." *Cleveland Press, Cleveland, Ohio:* "You could not buy the Electric Proof Press back from us for ten times what we paid for it, if we could not get another." *Chicago Chronicle, Chicago:* "Saves a great amount of time and labor." *Dallas News, Dallas, Texas:* "It is one of those things we could not dispense with."

Everything for Plate Making



Wesel Sweating-on Apparatus

Heated by electricity or gas. It solves a serious difficulty. Write for particulars.

Made in two sizes—18 x 24 and 14 x 14 inches.



**Wesel Patent Radial Arm
Routing Machine**

It is the perfection of workmanship, efficiency and convenience. The best representative of Wesel Quality in machine building. Supplied with countershaft or direct-connected electric motor.

Routers for Curved Plates, Routing Attachments, Combined Flat and Curved Plate Routers.

F. WESEL MFG. CO. 82-84 FULTON STREET, NEW YORK
310 DEARBORN STREET, CHICAGO

36 POINT FLORENTINE BOLD CONDENSED

A little premature, perhaps,
but if you will
now

96 POINT FLORENTINE BOLD CONDENSED

Turn Over a
New Leaf

120 POINT FLORENTINE BOLD CONDENSED

36 POINT FLORENTINE BOLD CONDENSED

You will see specimen lines
of this complete
series

10 POINT FLORENTINE BOLD CONDENSED

American Type Founders Company's New-Year Contribution to Printedom:
Florentine Bold Condensed Type, cast American Point Line,
American Point Body, American Point Set

Florentine Bold Condensed

A series of twelve well-graded sizes, cast on
American Point Line, Body and Set

36 Point 4A \$2.15 7A \$2.10 \$4.25

HARD FACE

8 Point 16A \$0.75 32A \$1.00 \$1.75

THE FLORENTINE BOLD CONDENSED TYPE FACE
shown here, made in twelve sizes. The busy
printer will appreciate this unique production

48 Point 4A \$3.55 6A \$3.20 \$6.75

Our Star

10 Point 14A \$0.90 28A \$1.10 \$2.00

AD MEN WILL EASILY DISCERN THE
great advantage it gives of putting
narrow newspaper columns

60 Point 3A \$4.85 4A \$3.15 \$8.00

MODE

6 Point
18A \$0.65 36A \$0.85
\$1.50

THE FLORENTINE BOLD
CONDENSED IS SHOWN
COMPLETE IN 12 SIZES

FLORENTINE BOLD is
a condensed letter
of more than ordinary
value in newspaper or
job offices. It should
be remembered that it
is designed, cut, cast

12 Point 12A \$1.00 24A \$1.25 \$2.25

TERS FREELY BETWEEN
tions Where Conditions
derable Space Economy

72 Point 3A \$6.00 4A \$4.00 \$10.00

Quic

American
Point Line
Point Body
Point Set

18 Point 8A \$1.25 14A \$1.25 \$2.50

UE AND LEGIBLE
Graded Series
some Florentine

96 Point 3A \$8.15 3A \$4.85 \$13.00

FINE

AMERICAN IDEA
Point Line, Body
and Set is Right

24 Point 6A \$1.50 10A \$1.50 \$3.00


120 Point 3A \$12.00 3A \$7.00 \$19.00

Designs

Originated and Patented by

American Type Founders Company

In stock at its salesrooms and special dealers everywhere



Crane's Ladies' Stationery.
 Of well-known Merit
 Yield a Profit to Dealer
 Sold by Booksellers
 — and Stationers
Z & W M CRANE
 Dalton Massachusetts U.S.A.

A Live Printing House

In correspondence please state number of presses in your plant, that we may determine equipment required.

DARROW PRINTING COMPANY,
 Producers of Superior Booklets and Catalogues,
 102 VAN BUREN STREET,
 CHICAGO.

March 12, 1904.

GILBERT, HARRIS & Co.,
 334 Dearborn St., Chicago:

Dear Sirs,—Since the introduction of your Metallic Overlays into our printing office four months ago, we have been gratified and mark a very great improvement in the appearance of our presswork. We have received from several of our customers appreciative comment on the appearance of their half-tones. We heartily recommend your overlay process to the printing trade.

Yours truly,
 DARROW PRINTING CO.

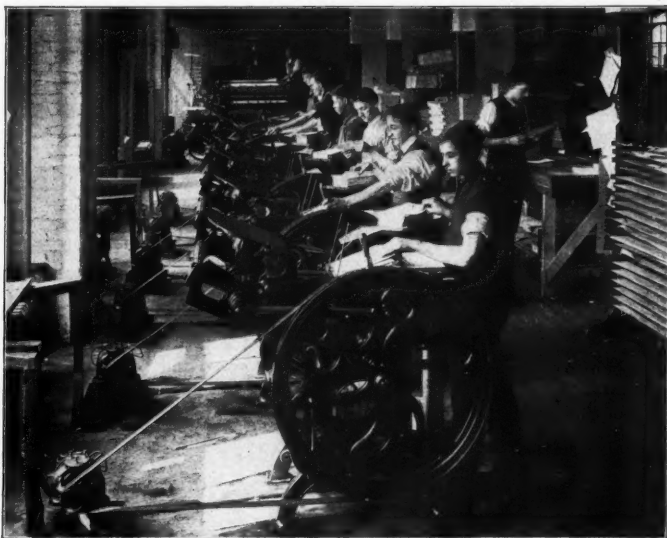
GILBERT, HARRIS & Co.,
 334 Dearborn St., Chicago, Ill.:

Dear Sirs,—We have your quotation of recent date to equip our plant with your Metallic Overlay process. The foreman and pressmen advise its adoption, but we have bought a number of time-saving devices which they would not recommend, and they have not proven a profitable investment. We must admit that your customers seem to think that they have made a profitable investment, but we have about \$30,000 invested in our pressroom and therefore do not deem it advisable to invest a couple of hundred dollars more, even though it does take our men from two to twelve hours longer on a half-tone form and the finished product is not quite as bright and sharp as if printed with your Metallic Overlays. At some future time we shall undoubtedly give this matter further consideration, but for the present we prefer to travel in the old and beaten path, as sudden changes are liable to produce colds.

Yours truly,

Gilbert, Harris & Co.
 334 Dearborn Street,
 Chicago, Ill.

A Dead Printing House



"Roth"

Motors are the best adapted for Printers' Machinery. Are very economical and make profits at every turn.

When in doubt. Try the "Roth."
 To be certain. . . Buy the "Roth."

Write for Bulletins.

ROTH BROS. & CO.

27-29 S. Clinton St., CHICAGO, ILL.

Phone, Main 2429

WE desire to get in communication with a few of the finest and most artistic job and catalogue compositors in the United States, with a view to permanent employment. Must be "Typographical Architects" with the best of references as to character and ability.

THE BARTA PRESS
28 OLIVER STREET, BOSTON

Precision & Regularity & Certainty

The broadest claims possible in man or machine, but easy of discernment in the

Kramer Web

Attachment for Platen Presses

Accurate in register.

Regular work.

Certain in output.

The Kramer Web makes platen presses automatic.

The Kramer Web feeds from the roll.

The Kramer Web produces from 25 per cent to 50 per cent more *printed* impressions than is possible by hand feed.

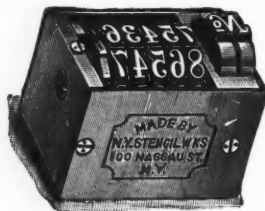
If you haven't "The How and the Why," a postal will bring it.

KRAMER WEB MANUFACTURING COMPANY

228-230 Cherry Street, Philadelphia

APEX Typographic Numbering Machine

Machines for Cash Sales Books, 1 to 50 or 1 to 100 and repeat



Patented March 27, 1900.
Size, 1 1/4 x 3/4 inch. Type High.
Made entirely from Steel and
fully automatic.

Special machines made to order with drop ciphers, entirely automatic, for printing backward without stopping the press; also, machines for Harris Automatic Press, or any other special numbering machine or device.

We have made Numbering Machines of various kinds for many years, and having a thorough knowledge of the other machines of this kind, have produced the **APEX** as the highest point in the art of making this class of goods, and the **APEX** in the hands of many users has proved to be the best, without exception. *References and prices on application.*

New York Stencil Works

100 Nassau Street. :: :: NEW YORK CITY

**Wedding Invitations
Calling Cards
Embossed Stationery**

Our Sample
Sets are the
finest in the
field.
Write for in-
formation.

**Commencement
Invitations
and Programs**

WM. FREUND & SONS, 174-176 State Street, CHICAGO, ILLINOIS

GEO. E. CRANE, Pres't & Mgr.

JNO. DRURY, Secy & Treas.

CHICAGO ROLLER CO.
MANUFACTURERS OF
PRINTERS' ROLLERS
114-116 SHERMAN ST., CHICAGO, ILL.

All Automatic

with MEGILL'S
**AUTOMATIC
REGISTER
GAUGE**

Basic Patents in
United States
and
Europe

STYLES AND PRICES IN VARIETY



All Autogauge

with MEGILL'S
**PLATEN GUIDES
GAUGE PINS
GAUGES**

Value beyond
prices.
Experience
and quality

WRITE FOR DESCRIPTIVE MATTER

The FIRST in the World, BEST and LATEST

EDWARD L. MEGILL, Patentee and Manufacturer, 60 Duane St., NEW YORK

If You Want a Handsome Book
Of the Finest Samples of
Embossed and Steel Plate Headings
Write to Bank Note Department of
F. C. Nunemacher Press
Louisville, Kentucky

WE HAVE the largest
exclusively trade Steel
and Copperplate Engraving
plant in America, and can
give our patrons superior
service in Engraved Society
and Commercial Work.

New line of Commence-
ment Invitations now in
preparation. Write for them.



Shipping Tags Adapted to every purpose.

Sizes No. 1 to No. 8, = Single or Gangs of Four,
Twelve Colors and Fourteen Qualities
carried in stock.

Partly Detached in Gangs 2 to 16 and Special sizes and grades to order.

Gummed

"Monarch" Superior quality Fish
Glue Gummed, extra adhesive.

Papers

"Quaker" A cheaper quality suitable
for any purpose.

The most satisfactory Gummed Paper for Lithographing and Fine Printing.

SAMPLES AND COMPLETE CATALOGUE ON APPLICATION.

The Reyburn Manufacturing Company

Allegheny Ave. and 19th St., Philadelphia, Pa.

THE HUBER

THE HUBER PRESS

Is the best, because it is the most durable. Is the strongest in its wearing parts. The distribution of the ink is as perfect as can be made. It runs fastest with less jar. The impression is very rigid. The machine is simple to operate, requires less care, least liable to break, with very little attention will last a lifetime. The Huber is worthy of your investigation. Will require but little time, and will repay you with many years of satisfaction.

See it in operation before placing your order.

VAN ALLENS & BOUGHTON

19 to 23 Rose St., 59 Ann St., New York.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY.
215 Spear Street, San Francisco, Cal.

AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,

Telephone, 801 Harrison. CHICAGO



SIZES AND PRICES				
Length	2-inch	2½-inch	2½-inch	Plating
Six-inch . .	\$1.75	\$1.85	\$1.95	25 cents
Eight-inch . .	2.00	2.10	2.20	30 cents
Ten-inch . .	2.25	2.35	2.45	35 cents
Twelve-inch . .	2.50	2.60	2.70	40 cents
Fifteen-inch . .	3.00	....	....	50 cents
Twenty-inch . .	3.75	....	....	50 cents

Rouse Job Sticks

are unrivaled for accuracy,
convenience and durability

Adjust instantly to picas or nonpareils.
No job office complete without them.

Sold by
representative dealers
everywhere.

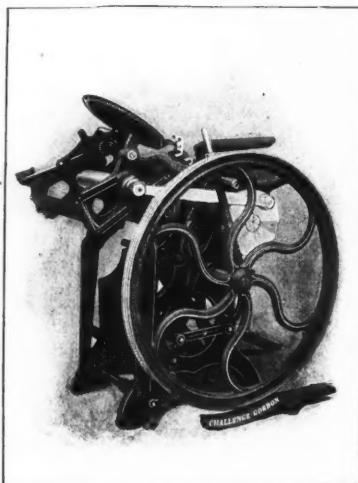
MADE ONLY BY

H. B. ROUSE & CO., 158 E. Huron Street, Chicago.

Illustrated Booklet Free.

JOHN HADDON & Co., London, Sole Agents for Great Britain.

There's Something Doing



Both in quality and quantity, where Challenge-Gordon Presses are installed.

They are used in the finest offices for the choicest jobs because they do the best work at the best speed. Plenty of dwell makes them easy to feed, the noiseless single disc makes distribution perfect—and is so easy to clean. The only press with balanced platen and double lock throw-off.

Buy the "CHALLENGE" and be happy.
Send for circular.

SOLD BY
DEALERS
EVERYWHERE

Manufactured by **The CHALLENGE—**
MACHINERY CO., Grand Haven, Michigan

SALESROOM AND
WAREHOUSE:
127-129 Market St., CHICAGO

The Superintendent of an old and wealthy corporation recently remarked :

***"The Tatum Paper Punch
is twenty-five years
ahead of the times"***

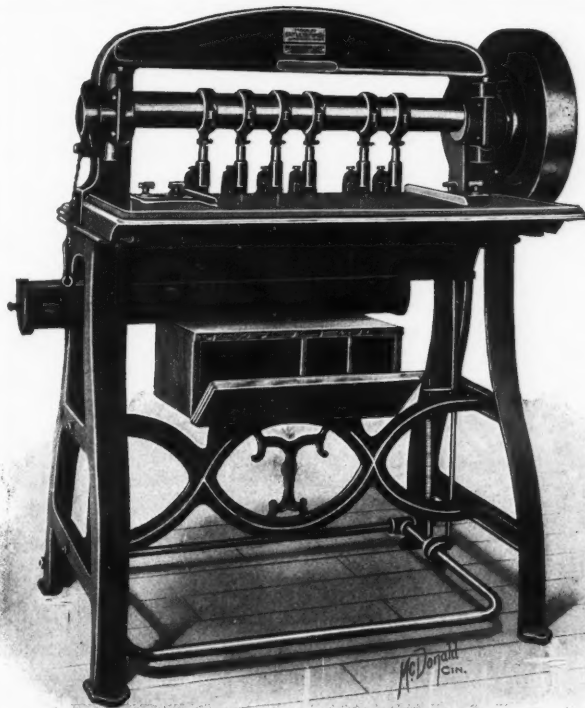
You would agree with him if you installed our outfit.



We also
make
Card Index
Tab Cutters,
Round-
Cornering
Attachments,
Label
Cutting
Attachments.



NOTE :
Our heavy
construction.
Simplicity,
with
few points of
friction or
lost motion.



Style D. Price, \$200

We want
you to have
our
Catalogue
showing
the
many styles
we make.



We guaran-
tee to punch
more sheets
with
less power
than other
makes.

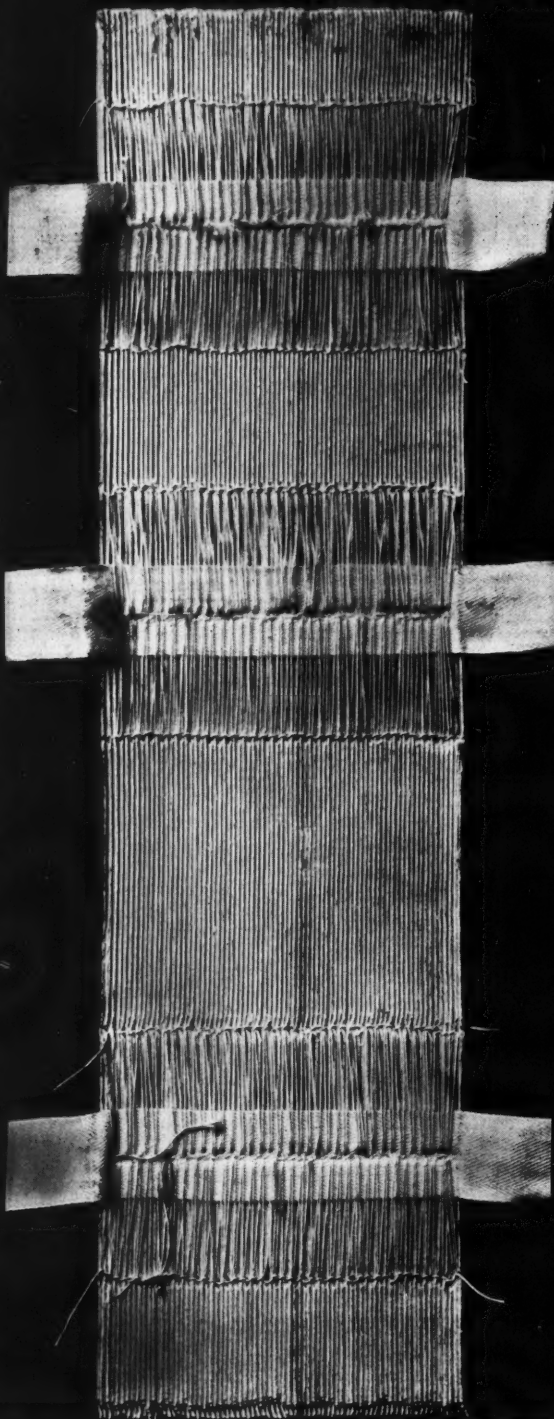
THE SAM'L C. TATUM CO., Cincinnati

NEW YORK OFFICE, 15 Warren Street

*Largest Makers in the World of PAPER PUNCHES operated by
Hand, Foot, Steam or Electricity.*

The Martini Book Sewing Machine

THE MACHINE FOR GOOD WORK



The Work that Makes
The MARTINI Famous

TWELVE MARTINIS
ALL IN A ROW IN THE
U. S. GOVERNMENT PRINT
SHOP IN WASHINGTON

The Lutheran Publishing House,
Decorah, Iowa, says :

We bought one Martini Book Sewing Machine in October, 1903. It has been running every day since to our entire satisfaction. We are very much pleased with the work it does, especially the quality. The quantity depends on the operator. Our customers are delighted with our books since we started sewing them on the Martini, because they are stronger and entirely flat-opening.

C. L. LARSEN,
Foreman of Bindery.

These Machines Are Manufactured
and Sold by

JOSEPH E. SMYTH

411 DEARBORN STREET
CHICAGO

T. W. & C. B. SHERIDAN CO.

EXCLUSIVE SELLING AGENTS
NEW YORK AND CHICAGO

THE INLAND PRINTER BUSINESS DIRECTORY.

The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.

ADVERTISING CALENDARS.

FRENCH NOVELTY ADV. Co., Sunday Call building, Easton, Pa. Manufacturers and wholesale dealers in calendars and other advertising novelties.

ADVERTISING NOVELTIES OF WOOD.

AMERICAN MANUFACTURING CONCERN, Jamestown, N. Y.

AIR BRUSH.

THAYER & CHANDLER, fountain air brush, 146 Wabash ave., Chicago. Send for catalogue.

BALL PROGRAMS AND INVITATIONS.

BUTLER, J. W., PAPER Co., 212-218 Monroe st., Chicago. Ball Programs, Folders, Announcements, Invitations, Tickets, Society Folders, Masquerade Designs, etc.
CRESCENT EMBOSSEING Co., Plainfield, N. J. See "Embossed Folders."

BOOKBINDERS' MACHINERY.

HICKOK, W. O., MANUFACTURING Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, numbering machines, ruling pens, etc.
ISAACS, HENRY C., 10-12 Bleeker st., New York.
KEYSTONE TYPE FOUNDRY, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the Paragon Ruling Machines for ruling paper, constructed of iron, steel and aluminum, with brass rollers. Also Paragon Paper-cutting Machines.

BOOKBINDERS' LEATHER AND CLOTH.

THOMAS GARNAR & Co., manufacturers, 181 William st. and 22 Spruce st., New York.

BOOKBINDERS' SUPPLIES.

SLADE, HIPP & MELOY, Incpd., 139 Lake st., Chicago. Also paper-box makers' supplies.

BOXWOOD FOR ENGRAVERS.

GRAND RAPIDS BOXWOOD Co., Grand Rapids, Mich. Also mounting woods.

BRASS RULE AND BRASS GALLEYS.

HAMMOND PRINTERS' SUPPLY Co., 45 Eddy st., Providence, R. I. Big discounts.

BRASS-TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."
MISSOURI BRASS-TYPE FOUNDRY Co., Howard and Twenty-second sts., St. Louis, Mo.

CALENDAR MANUFACTURERS.

CRESCENT EMBOSSEING Co., Plainfield, New Jersey. Manufacturers of the famous Crescent Calendars. Large line. Write for prices.

CALENDAR PADS.

THE SULLIVAN PRINTING WORKS Co., Court and Broadway, Cincinnati, Ohio, make 33 sizes and styles of Calendar Pads for 1905. The best and cheapest in the market. Write for sample book and prices.

CARBON BLACK.

CAROT, GODFREY L., Boston, Mass.

CARDBOARD MANUFACTURERS.

CHAMPION COATED PAPER Co., Hamilton, Ohio.

CASE-MAKING AND EMBOSSEING.

SHEPARD, THE H. O. Co., 120-130 Sherman st., Chicago. Write for estimates.

CHARCOAL FOR ENGRAVERS.

ATLANTIC CARBON WORKS. Prepared charcoal. E. 40th st. and E. Bdwy., Brooklyn, N. Y.

COATED PAPER.

CHAMPION COATED PAPER Co., Hamilton, Ohio.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

AMERICAN STEEL AND COPPER PLATE Co., 150 Nassau st., New York. Celebrated satin-finish plates.

DESIGNER AND MANUFACTURER OF SPECIAL MACHINERY.

SWIFT, GEORGE W., JR., Bordentown, N. J. Machinery and attachments for printing and manufacturing paper goods of every kind.

DIE SINKERS.

WAGENFOHR, CHARLES, 140 West Broadway, New York city. High-grade work.

DIE SINKERS AND ENGRAVERS.

LAU, FRANK, 725 Sansom st., Philadelphia, Pa. Die sinker, steel and copper plate engraver.

ELECTROTYPERS AND PHOTO-ENGRAVERS.

RINGLER, F. A., Co., 26 Park place, New York city. Electrotyping and photoengraving.

ELECTROTYPERS AND STEREOTYPERS.

BLOMGREN BROS. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

BRIGHT'S "OLD RELIABLE" St. LOUIS ELECTROTYPE FOUNDRY, 211 North Third street, St. Louis, Mo. Work in all branches.

EMPIRE CITY ELECTROTYPE Co., 251 William st., New York. J. G. Hurmuze, electrotyping.

FLOWER, EDWIN, 216-218 William street, New York city. "Good work quickly done."

HORNBY, ROBERT, 277 Mulberry street, New York city.

HURST ELECTROTYPE Co., 82 Fulton street, New York. Electrotyping and stereotyping.

JUERGENSE BROS. Co., 140 to 146 Monroe street, Chicago. Also engravers and electrotypers.

KELLOGG, A. N., NEWSPAPER Co., 73 West Adams st., Chicago. Electrotyping and stereotyping. Also large variety cuts.

MCCAFFERTY, H., 42 Bond street, New York. Half-tone and fine-art electrotyping a specialty.

PETERS, C. J., & SON Co., Boston, Mass. Stock cuts, embossing dies, embossing compound.

ROWELL, ROBERT, Co., Louisville, Ky. Good work and prompt service.

WHITCOMB, H. C., & Co., 42 Arch st., Boston. Electrotyping and engraving of all kinds.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

LOVEJOY COMPANY, THE, 444 and 446 Pearl st., New York.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

WESSEL, F. MFG. Co., 82 and 84 Fulton st., New York; 310 Dearborn st., Chicago; 189 Fleet st., London, E. C. Complete line of most advanced machines, all our own make.
HOE, R., & Co., New York and London. Manufacturers of printing-presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn street.

ELECTROTYPERS' AND STEREOTYPERS' METAL.

GREAT WESTERN SMELTING & REFINING Co., 173-199 W. Kinzie street, Chicago.

EMBOSSSED FOLDERS.

CRESCENT EMBOSSEING Co., Plainfield, New Jersey. Folders for Announcements, Programs, Lodges, Societies and all special occasions. Beautiful illustrated catalogue showing 250 designs mailed free of charge to any one in the trade.

EMBOSSERS AND STAMPERS.

CRESCENT EMBOSSEING Co., Plainfield, New Jersey. Catalogue Covers, Show-cards, Labels and Specialties in Fine Embossed Work.
FREUND, WM., & SONS, est. 1865. Steel-die embossing to the printing, lithographing and stationery trade. 176 State street, Chicago.
KOVEN, W., JR. Embossing and stamping for lithographers, binders and printers. 16 Spruce street, New York.

EMBOSSING DIES.

STRUFFMANN, C., & Co., 260 Hudson ave., West Hoboken, N. J.

EMBOSSING DIES AND COMPOSITION.

PETERS, C. J., & SON Co., Boston, Mass. Embossing dies, embossing compound, stock cuts.

ENAMELED BOOK PAPER.

CHAMPION COATED PAPER Co., Hamilton, Ohio.

ENGRAVERS—COPPER AND STEEL.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State st., Chicago. (See advt.)

ENVELOPES.

CLASP ENVELOPE Co., 66 Park place, New York. Always in stock.

SAMUEL CUPPLES ENVELOPE Co., St. Louis, Chicago, New York.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Every description of good envelopes in stock or made to order. Famous for high-grade papereries. Seventy-five different lines of toilet papers. Quick deliveries—best values. Order of U. S. E. Co., Springfield, Mass., or any of its following DIVISIONS:

Logan, Swift & Brigham Envelope Co., Worcester, Mass.
United States Envelope Co., Holyoke, Mass.
White, Corbin & Co., Rockville, Conn.
Plimpton Manufacturing Co., Hartford, Conn.
Morgan Envelope Co., Springfield, Mass.
National Envelope Co., Milwaukee, Wis.
P. P. Kellogg & Co., Springfield, Mass.
Whitcomb Envelope Co., Worcester, Mass.
W. H. Hill Envelope Co., Worcester, Mass.
U. S. E. Co., Fine Stationery Div., Worcester, Mass.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

ETCHING ZINC—GROUND AND POLISHED.

AMERICAN STEEL & COPPER PLATE CO., 150 Nassau st., New York.

FACSIMILE TYPEWRITTEN LETTERS.

PLAISTED PRINTING CO., 116 William st., New York. Printers, stationers and lithographers.

FOIL.

CROOKE, JOHN J., Co., 149 Fulton st., Chicago.

FOLDING AND FEEDING MACHINERY.

DEXTER FOLDER CO., factory, Pearl River, N. Y. New York, 290 Broadway; Chicago, 315 Dearborn st.; Boston, 178 Devonshire st.

GLAZED PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

GUMMED PAPERS.

SAMUEL JONES & CO., 56 Carter Lane, London, E. C., England. Write for samples.

McLAURIN BROS., 217-219 Mercer st., New York. Non-curling "Renowned."

PIRIE, ALEX., & SONS, LTD., 33 Rose st., New York. "Celebrated" brand lies perfectly flat.

INK MANUFACTURERS.

AULT & WIBORG CO., THE, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

BARNARD, F. A., & SON, Star Printing Ink Works, 116 Monroe st., Chicago.

KIENLE, E., & CO., Walton av. and 144th st., New York. Manufacturers of lithographic and printing inks.

THALMANN PRINTING INK CO., St. Louis, Chicago, Kansas City, Omaha. Mfrs. job, book and colored inks.

ULLMANN & PHILPOTT MFG. CO., THE, office and works, 89-95 Merwin st., Cleveland, Ohio.

JOB PRINTING PRESSES.

BOSTON PRINTING PRESS MFG. CO., 176 Federal st., Boston, Mass.

LINOTYPE COMPOSITION.

LANGUAGES PRINTING COMPANY, 114 Fifth ave., New York. Books, magazines. Slugs, plates.

NEW YORK LABOR NEWS CO., 2-6 New Reade st., New York. Books, magazines, newspapers.

ROONEY & OTTEN PTC. CO., 114-120 W. 30th st., New York. Publishers' work a specialty.

LINOTYPE COMPOSITION FOR THE TRADE.

RACINE LINOTYPE CO., Racine, Wis. Book and catalogue composition.

LINOTYPE METAL.

BLATCHFORD, E. W., Co., 54 Clinton street, Chicago.

GREAT WESTERN SMELTING & REFINING CO., 173-199 W. Kinzie street, Chicago.

KANSAS CITY LEAD & METAL WORKS, Fourteenth and Wyandotte sts., Kansas City, Mo.

LITHOGRAPHERS TO THE TRADE.

GOES LITHOGRAPHING CO., 158-174 Adams st., Chicago. Established 1879. Color and commercial work. Stock certificate and bond blanks, calendar pads, diploma and check blanks. Samples and prices on application.

LITHOGRAPH PAPER.

CHAMPION COATED PAPER CO., Hamilton, Ohio.

LITHOGRAPHIC SUPPLIES.

MAYER, ROBERT, & CO., New York and Chicago. Manufacturers of finest Lithographic Printing Inks, Park Lithographic Hand Presses. Importers of Lithographic stones and supplies.

MAIL PLATE SERVICE.

MAIL PLATE CO., 73 W. Adams st., Chicago. Saves expressage (all plates postpaid by us).

MERCANTILE AGENCY.

THE TYPO MERCANTILE AGENCY, general offices, 87 Nassau street, New York city. The Special Agency of the Trade made up of the Paper, Books, Stationery, Printing, Publishing and kindred lines.

MONOTYPE METAL.

BLATCHFORD, E. W., Co., metal for Lanston Monotype Machines, 54 North Clinton st., Chicago.

MOTORS FOR PRINTING MACHINERY.

JENNEY ELECTRIC MFG. CO., Indianapolis, Ind. Motor specialists for printers and engravers.

NUMBERING MACHINES.

BATES MANUFACTURING CO., 83 Chambers st., N. Y.; Chicago, 144 Wabash avenue; Factory, Orange, N. J.; London, Eng., 34 Queen st., Cheapside, E. C. Sole manufacturers of Bates and Emison Automatic Hand Numbering Machines. No connection with any other firm of similar name. Send for Booklet 9. All first-class stationers and rubber-stamp manufacturers sell these machines.

PAPER-CUTTING MACHINES.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

ISAACS, HENRY C., 10 and 12 Bleecker street, New York.

KEYSTONE TYPE FOUNDRY, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of Paragon Paper-cutting machines.

MORGANS & WILCOX MFG. CO., Middletown, New York.

OSWEGO MACHINE WORKS, Oswego, New York, makers of nothing but cutting machines.

PAPER DEALERS—GENERAL.

ELLIOTT, A. G., & CO., Philadelphia, Pa. Specialty, parchment and art vellum papers.

PAPER MANUFACTURERS.

CRANE BROS., Westfield, Mass. Makers of ledger and linen papers.

PAPER MANUFACTURERS—LEDGER ONLY.

WESTON, BYRON, Dalton, Mass.

PAPERETERIES.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. A full line of papereteries made at

Morgan Envelope Co., Springfield, Mass.
U. S. E. Co., Fine Stationery Div., Worcester, Mass.

PHOTOENGRAVERS.

BLOMGREN BROS. & CO., 175 Monroe st., Chicago. Photo, half-tone and wood engraving.

BUTT, CHAS., 112 Pulton st., New York city.

FRANKLIN ENGRAVING & ELECTROTYPING CO., 346-350 Dearborn street, Chicago.

KELLEY, S. J., ENG. CO., Binghamton, N. Y. Half-tone, line, wood engravers, electrotypers.

PENINSULAR ENGRAVING CO., Evening News building, Detroit, Mich.

PETERS, C. J., & SON CO., Boston, Mass. Half-tone, line and wax engravers.

SANDERS ENGRAVING CO., St. Louis, Mo. Electrotypers and photoengravers.

PHOTOENGRAVERS' CHEMICALS.

SELDNER & ENEQUIST, 87-95 Richardson st., Brooklyn, N. Y. Perchlorid and sulphate of iron, sodium sulphide, etc.

PHOTOENGRAVERS' MACHINERY.

SHNIEDIEWEND, PAUL, & CO., 118-132 W. Jackson blvd., Chicago.

PHOTOENGRAVERS' MACHINERY AND APPLIANCES.

WESEL, F., MFG. CO., 82 and 84 Fulton st., New York; 310 Dearborn st., Chicago. Complete outfits a specialty.

PHOTOENGRAVERS' PROOF PRESSES.

SHNIEDIEWEND, PAUL, & CO., 118-132 W. Jackson blvd., Chicago.

PHOTOENGRAVERS' FRAMES.

FISHER & HOFFMANN, 12 Morris st., New York city. Manufacturers of photoengravers' contact printing frames, etc.

PHOTOENGRAVERS' SCREENS.

LEVY, MAX, Wayne ave. and Berkeley st., Wayne Junction, Philadelphia, Pa.

PHOTOENGRAVING.

KELLOGG, A. N., NEWSPAPER CO., 73 W. Adams st., Chicago. Half-tone and line engravers.

PLATE AND EMBOSsing PRESSES.

KELTON'S, M. M., SON, C. Kelton, proprietor, 124 Baxter street, New York city.

PRESSES.

DUPLEX PRINTING PRESS CO., Battle Creek, Mich. Flat-bed perfecting presses.

Goss PRINTING PRESS CO., 16th street and Ashland avenue, Chicago. Manufacturers newspaper perfecting presses and special rotary printing machinery.

HOE, R., & CO., New York and London. Manufacturers of printing presses and materials, electrotypers' and stereotypers' machinery. Chicago office, 143 Dearborn st.

PRESSES—CYLINDER.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

PRESSES—HAND AND FOOT POWER.

KELSEY PRESS CO., Meriden, Conn.

PRESSES—JOB PRINTING.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

EARDLEY & WINTERBOTTOM, 125-127 Worth st., New York.

PRINTERS' MACHINERY AND SUPPLIES.

BROWER-WANNER CO., type, cases, chases, motors. 298 Dearborn street, Chicago.

PRINTERS' MACHINISTS.

RATHBUN & BIRD CO., 33 Gold st., New York. Presses rebuilt.

PRINTERS' MATERIALS.

AMERICAN TYPE FOUNDERS CO. See list of branches under "Type Founders."

GOODRICH, JAS. E., Co., Geneva, Ohio. Printers' cabinets, type trays, stands, etc.

HAMMOND PRINTERS' SUPPLY CO., 45 Eddy st. (opposite City Hall), Providence, R. I.

HARTNETT, R. W., Co., 52-54 North Sixth st., Philadelphia, Pa.

KEYSTONE TYPE FOUNDRY, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the celebrated Nickel-alloy Type, brass rule, brass galleys, leads, slugs and miscellaneous printing material.

MORGANS & WILCOX MFG. CO., Middletown, New York. Patent steel furniture and other specialties.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PRINTERS' MATERIALS.

WESEL, F., MFG. Co., 82 and 84 Fulton st., New York; 310 Dearborn st., Chicago. Specialties: Brass and steel rules, galleys, electric-welded chases, mahogany and iron stereotype blocks, composing-sticks, wire-stitchers, rule and lead cutters, self-inking proof presses, saw tables.

PRINTERS' OUTFITTERS.

KENNEDY, T. E., & Co., 337 Main street, Cincinnati. Printers' outfitters. Large stock secondhand machinery. Sell Barnhart's type, Huber cylinders, Gordon and Universal jobbers, Brown & Carver cutters and other goods. Quote best prices.

PRINTERS' PROOF PRESSES.

MORGANS & WILCOX MFG. Co., Middletown, New York.

SHNIEDIEWEND, PAUL, & Co., 118-132 W. Jackson blvd., Chicago.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

BENDERNAGEL & Co., 521 Minor st., Philadelphia. Vitalized gelatin for rollers.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York, also 413 Commerce st., Phila.

CHICAGO ROLLER Co.; also tablet composition, 114-116 Sherman street, Chicago.

DIETZ, BERNHARD, Grant and Mercer streets, Baltimore, Md.

GRAYBURN, JOHN, 525 First ave., Pittsburgh, Pa. Established 1871. Try our padding glue.

HART & ZUGELDER, Rochester, N. Y. Also Flexible Tablet Glue, 15 cents per pound.

WILD & STEVENS, 148 Congress street, Boston, Mass. Established 1859.

PRINTING PRESSES—SECONDHAND.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

RE-ENGRAVING AND HALF-TONE WORK A SPECIALTY.

BLOCK, HENRY, 240 E. 28th st., New York.

ROSIN OILS.

SHOTTER, S. P., Co., Savannah, Ga. All grades for printing-ink.

SECONDHAND MACHINERY.

CAMPBELL, NEIL, Co., 72 Beekman street, New York city. Cylinders, jobbers, cutters, etc.

SILK CORDS AND TASSELS.

CATHCART, JOHN, & Co., 115 Franklin st., New York. Pyramid Brand Cords.

STEEL CUTTING RULE.

WESEL, F., MFG. Co., 82 and 84 Fulton st., New York; 310 Dearborn st., Chicago. Also brass scoring rule.

STEREOTYPE AND TISSUE PAPERS.

MYERS, B. & O., 16 Beekman st., New York. Stereotype and tissue papers, brush and machine.

STEREOTYPERS' AND ELECTROTYPERS' METAL.

BLATCHFORD, E. W., Co., 54 Clinton street, Chicago.

GREAT WESTERN SMELTING & REFINING Co., 173-199 W. Kinzie street, Chicago.

KANSAS CITY LEAD AND METAL WORKS, 14th and Wyandotte sts., Kansas City, Mo.

TIN-FOIL PAPER.

CROOKE, JOHN J., Co., 149 Fulton st., Chicago. McLaurin Bros., 217 Mercer st., New York.

TOILET PAPERS.

UNITED STATES ENVELOPE COMPANY, Springfield, Mass. Seventy-five distinct lines of toilet papers made at Morgan Envelope Co. Div., Springfield, Mass.

TRANSLATION.

LANGUAGES PRINTING COMPANY, 114 Fifth ave., N. Y. Price-lists; commercial catalogues.

TYPE FOUNDERS.

AMERICAN TYPE FOUNDERS Co., greatest output, completest selection, most original designs. Send to nearest branch for latest specimen book. Branches—Boston, New York, Philadelphia, Baltimore, Buffalo, Pittsburg, Cleveland, Cincinnati, Chicago, St. Louis, Minneapolis, Kansas City, Denver; Portland, Spokane and Seattle, Wash.; Los Angeles, San Francisco, Cal.; Vancouver, B. C. Special dealers—Atlanta: Dodson Printers' Supply Co.; Dallas: Scarff & O'Connor Co.; Toronto: Toronto Type Foundry; London, England: M. P. McCoy, Phoenix place, Mount Pleasant, W. C.; Melbourne: Alex. Cowan & Sons, Ltd.

FARMER, A. D., & SON TYPEFOUNDING Co., 63-65 Beekman st., New York city.

HAMMOND PRINTERS' SUPPLY Co., 45 Eddy st., Providence, R. I. Discount, 25 per cent.

HANSEN, H. C., type founder and manufacturer of printers' supplies. 190-192 Congress street, Boston, Mass.

INLAND TYPE FOUNDRY, S. E. corner 12th and Locust sts., St. Louis, Mo.; 188 Monroe st., Chicago; 49 E. Swan st., Buffalo. Inventors of Standard-line Unit-set Type.

KEYSTONE TYPE FOUNDRY, 9th and Spruce sts., Philadelphia, U. S. A. Makers and exporters of the celebrated Nickel-alloy Type, brass rule, brass galleys, leads, slugs and miscellaneous printing material.

WOOD ENGRAVERS.

BRYANT, JAS. M. Commercial, medical and horticultural subjects. Est. 1873, 706 Chestnut st., Philadelphia.

BUTT, CHAS., 112 Fulton st., New York city.

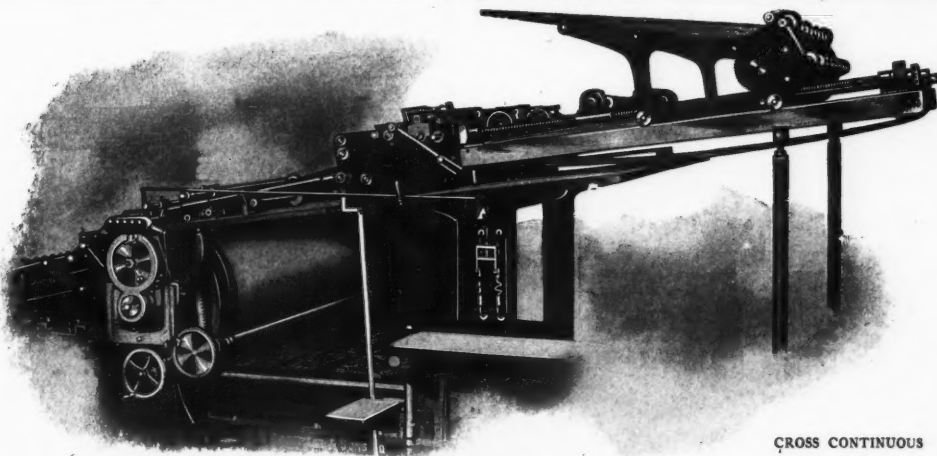
WOOD TYPE.

AMERICAN TYPE FOUNDERS Co. See list of branches under "Type Founders."

EMPIRE WOOD TYPE Co., 818 E. 5th st., New York. Manufacturers wood type, reglet, furniture, cutting sticks, etc. Write for catalogue.

HAMILTON MFG. Co. Main office and factory, Two Rivers, Wis.; eastern factory and warehouse, Middletown, N. Y. Manufacturers of wood type, cases, cabinets, galleys, etc.

The Cross Automatic Paper Feeders



CROSS CONTINUOUS FEEDER

SOME DISTINCTIVE FEATURES OF CROSS FEEDERS—TWO DISTINCT TYPES

PILE STYLE FEEDER—This feeder carries a load of about five feet of paper.

CONTINUOUS STYLE—This machine takes up no floor space; is loaded while press is running, no time lost in reloading, thereby resulting in a continuous run equal to capacity of press; no adjustments for weight or quality of paper.

THE CROSS FEEDER HAS ONLY MECHANICAL DEVICES WHOSE ACTIONS ARE UNVARYING UNDER ALL CONDITIONS

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SPECIAL "HEART SERIES"



No. 5

A handsome line of ten new subjects, beautiful three-color reproductions from paintings by the famous artist H. M. Pollock, mounted on fancy beveled edge mounts, with ribbon and seal hanger. A good calendar or show card.

ATTRACTIVE AND NEW

Can be sold singly or assorted subjects.

Prepaid, set of samples, 10 designs, 75c.
Prepaid, " " 5 " 50c.

This line is one of many from this season's vast assortment, which includes —

Calendars—Imported and domestic, cut-outs, fancy, art, mounted and card.

Big Figure Calendars—(A sensible calendar).

Sticker Calendars—(Not new, but good).

Desk Calendars—A nice line, ten styles.

Hangers—Imported and domestic, ninety subjects.

Write promptly for sample, terms, price-lists, catalogues, discounts, etc.

BENNETT-THOMAS MFG. CO.

IMPORTERS, MAKERS AND JOBBERS OF

Calendars, Hangers, Shapes, Calendar Pads, Fans, Blotters, Picture Cards, Novelty and Mailing Folders, Thermometers, Rulers, etc.; Novelties in Leather, Aluminum, Wood, Metal, Paper, etc., for Advertising or Premium Purposes.

328-334 DEARBORN STREET, CHICAGO, ILL., U. S. A.

FOR SALE

ON VERY REASONABLE TERMS

A Fully Equipped Plant of Two

Linotype Machines

These machines are in thorough working order and are fitted with all the attachments, matrices, etc., necessary for the work of a first-class establishment. May be seen at any time and all information as to terms, etc., may be obtained at

REDFIELD BROTHERS

(SCOTT AND BOWNE BUILDING)

413 PEARL STREET, NEW YORK CITY

Get One



and you shall have many more.

Midget Counter

AS ACCURATE AS THE BEST.
COSTS LESS.

By mail, postpaid, on receipt of ONE DOLLAR.
Order by registered mail, eight cents extra.

Our Steel Run Stands include iron brackets on top for cases, save floor space, fit your own cases, and save you money.

Our Three-ply Veneer Bottom Type Cases are the best that can be made, and our price-list will interest you.

Our Steel Run Oak Cabinets have special case rest and improved brackets for holding pyramid of three cases on top.

CHAS. BECK PAPER CO. Ltd.
607 Chestnut Street, PHILADELPHIA, PA.

Why?

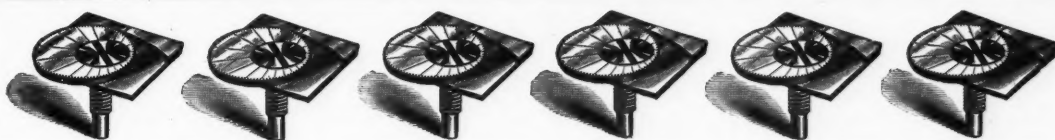
Well, just because it's ink that's bright
Which shows up quality of work just right,
And blows your horn to all it should,
Where neither you nor others could.

So that's just why you should depend
On Schroeder's Celebrated Inks, and send
To him your order for a pound or so,
For there's no other way, that you might know.



We Sell Inks at Popular Prices.





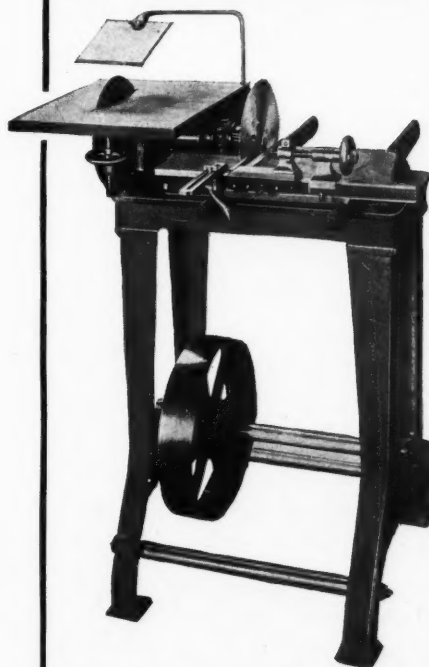
The **Simplicity**, efficiency, durability—three strong points of the Maley Block—are plainly and fully described and illustrated in our new booklet. Mailed upon request.

The Tympalyn Co.

246 Summer St., Boston.

The Right Foundation The Maley Patent Iron Block

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SAWS AND TRIMS
to desired size
Electros, Stereos and Etching Plates.

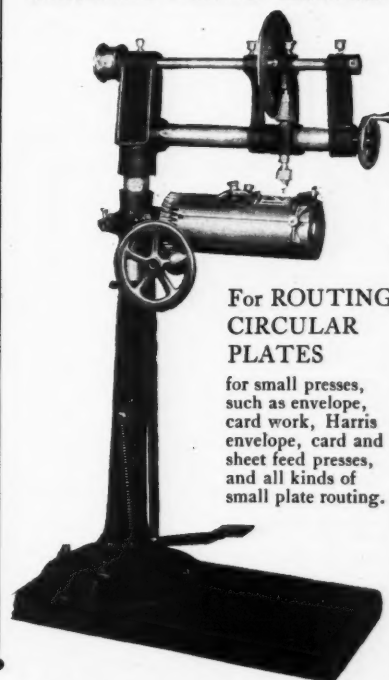
Quick adjusting clamp to hold all classes of work, overcoming all danger in operating.

Saw is so arranged it can be secured to trimmer head and the work sawed and trimmed at one operation.

Specially adapted for Linotype slugs.

All Machines Guaranteed.
Sold on thirty days' trial.

CIRCULAR PLATE ROUTER



For ROUTING CIRCULAR PLATES

for small presses, such as envelope, card work, Harris envelope, card and sheet feed presses, and all kinds of small plate routing.

MURRAY MACHINERY CO., Kansas City, Mo.

LONDON, ENG., OFFICE—Canadian & American Machinery Co., 8 Bouverie Street.

Manufacturers all kinds Electrotypes, Stereotype and Etching Machinery.

Chas. Hellmuth

MANUFACTURING AGENT FOR

CAST & EHINGER

Awarded Grand Prix and Two Gold Medals
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Printing and
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INKS

SPECIALTIES

**FINE
HALF-TONE
BLACKS**
for job and
magazine work

**Bi-tone Inks,
Three-Color
PROCESS
INKS**

BRILLIANT COVER INKS

in various shades and combinations

Unsurpassed Proving Blacks

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FACTORIES: { 46-48 E. HOUSTON ST., NEW YORK
357-359 S. CLARK STREET, CHICAGO

Lloyd Design and Lloyd Quality

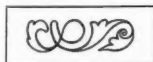
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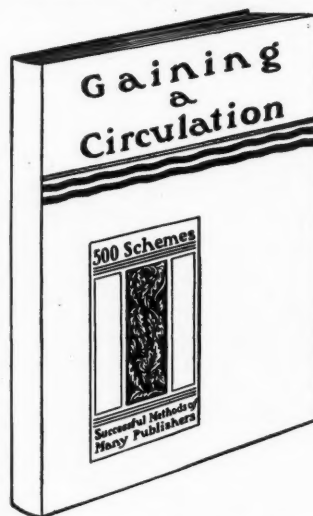
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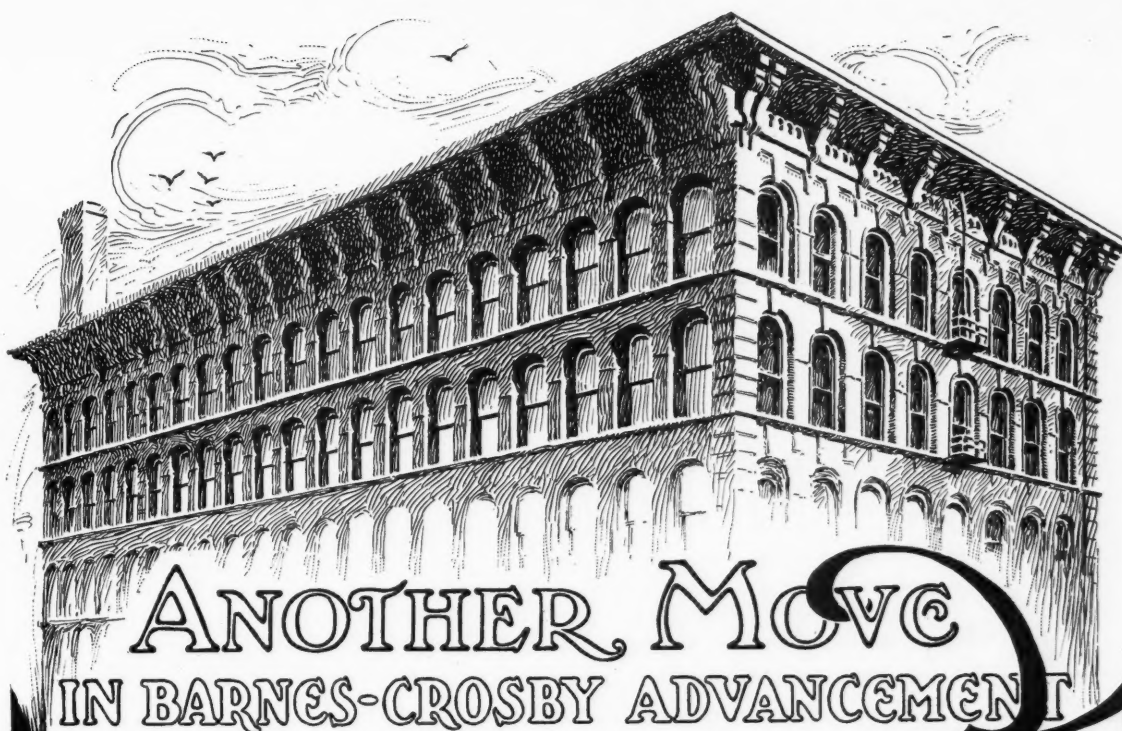
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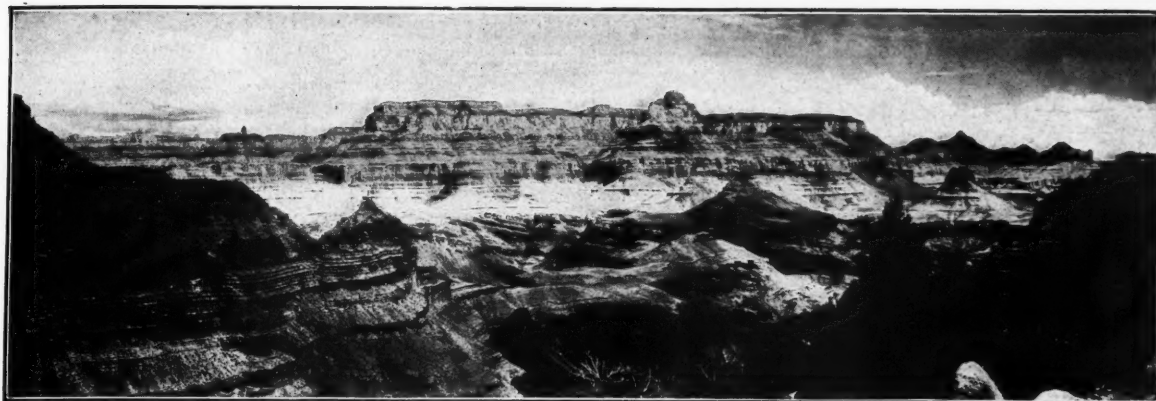
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